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DECEMBER 21, 1918

DRAMATIC MIRROR



OUT NEXT SATURDAY! THE CHRISTMAS MIRROR!



DOUGLAS FAIRBANKS in "Arizona"

An ARTCRAFT Picture

Adapted from Augustus Thomas's Play "Arizona"

Produced by Douglas Fairbanks Pictures Corporation

Made To Order For Fairbanks

DOUGLAS FAIRBANKS aboard a broncho dashes up to the ranch house and yells to a bunch of cow punchers, "Come on quick, we're going to fight!" "Fight who?"

"Who, hell! What difference does it make. Come on!"

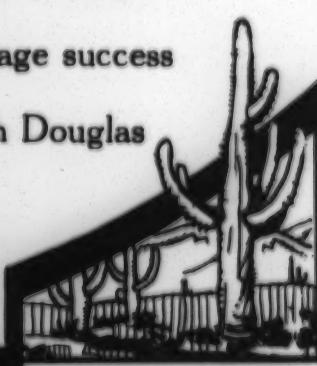
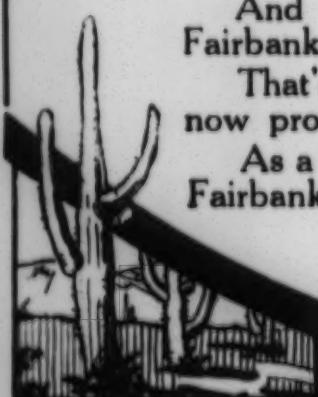
And away they go—a thunder of hoofs and a dust cloud, Douglas Fairbanks and his very own army.

That's a scene from "Arizona," a scene typical of this great stage success now produced in the big out doors where the story belongs.

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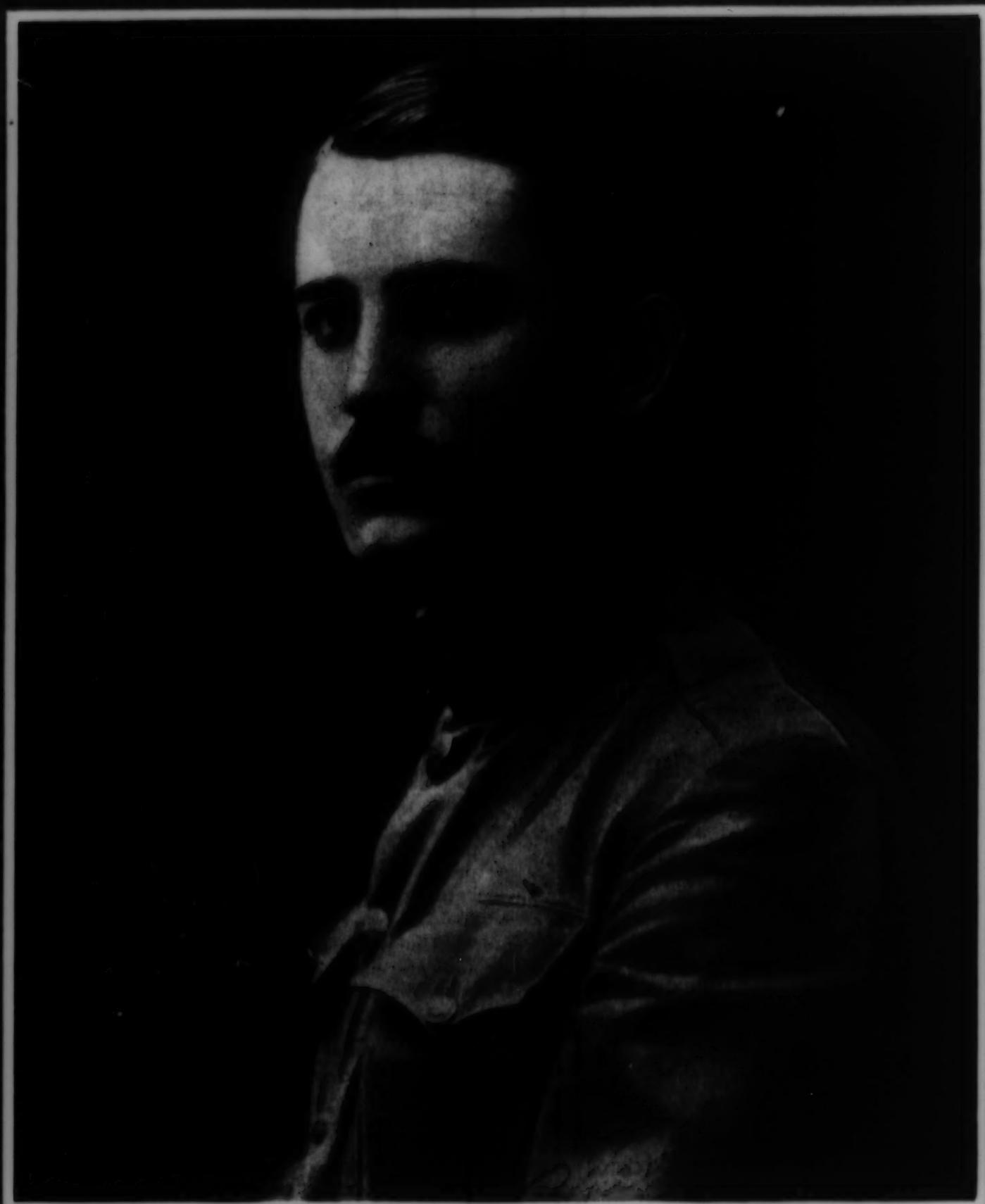
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LIEUT. EARL METCALFE
Returns to the screen after two years with the U. S. ARMY in FRANCE

THE ENLISTED ACTOR AND SOLDIER SHOWS

By BURNS MANTLE

If It Were Not for the Professionals in the Service These Highly Original Entertainments Would Not Be Possible

IT OCCURS to me that there is one phase of his war work for which the actor has not been given full credit. I refer to the part he has taken in the various soldier shows that have come to town to raise money for this and for that divisional fund. I know there is a general impression that these entertainments have been given by the untrained amateurs of the new army, helped here and there by such professional talent and coaching as was available. But the fact is they have been given almost exclusively by professional talent—by the actors and vaudeville men, musicians and stage crews who have been drawn into the ranks by the draft or entered them voluntarily.

The profession is therefore entitled not only to the credit for the shows themselves, but also for this proof that its members are bearing and have borne their part of the burden and the responsibilities of war. For the fact is patent that if they had not been in the army doing their bits they would not have been available for the army's shows.

SOMEWHERE in the west, so I have been told, someone has accused me of having spoken of the actor as a war slacker, or of quoting Irene Franklin as having said he was a slacker. If someone did he either misread the quotation or misunderstood me.

Actors who were of fighting age and physically fit were as prompt to offer their services as were the representatives of any other class. The records prove that. And those who were neither young nor fit certainly worked their enthusiastic heads off making a success of every big drive and every big and little benefit.

I do think, and still insist, that more of those fortunate favorites the army swears by should have gone in for the overseas work as entertainers when the call for them was loud and persistent and rather pathetic. But even for those who failed to rise to this most glorious opportunity I feel there is something to be said. Their reasons are mostly good. In many cases the spirit was willing, but the poor old flesh would not stand what it once stood. (Remember Florenz Ziegfeld had to rehearse four fine looking young juveniles before he could get one who could stand the fighting the hero has to do in "By Pigeon Post.") Many were tied to contracts that could not reasonably be broken. Many were getting ready to sail when the armistice news came. Many are still planning to go over at the close of their current seasons. In any case among the players there have been mighty few slackers in the strict meaning of that term, and we may safely leave the chastening of these to their own consciences.

BUT to get back to the soldier shows: These have furnished the most distinctive note in the season's entertainment so far—and there are more of them, I'm told, on the way. Capt. Frank Tinney of the Intelligence Service, I hear, purposes to show the other boys what he can do as a stage manager as well as a comic, and will be along with an entertainment after the holidays. Others are talked of for the early spring to help along certain phases of the work

of demobilization and reconstruction.

They have been good shows, all of them, both because they have been given by boys with some professional training, and by stage directors of better than average ability, and because the

boys themselves have never been in better physical condition in their lives.

There is more physical energy radiating from a stage filled with these soldier actors than could be generated by any other group. To compare them with the peppiest of Broadway choruses, male or female, is to liken a modern electric dynamo to an old-fashioned coal-oil stove.

And it is quite remarkable, too, that while all the soldier shows have been alike, in that they have each represented a display of soldier-actor talent against a musical extravaganza background, each of them has been sufficiently original to stand alone as entertainment, and in each of them some one feature has stood out above the others.

WHEN the boys of the Twenty-seventh Division came up from Spartanburg a year ago with their "You Know Me, Al" show, they brought the best dancing chorus Broadway had seen since George Cohan was a keen young producer of musical plays. And those who went to see "Al" in charitable mood, as saying: "Oh, well, I suppose I have to go; somebody buncoed me into buying these seats, and this is the sort of thing we will have to put up with as long as the war lasts!" remained to cheer the show itself, and particularly the dancing features, for which Trumpeter Stanley Hughes was responsible.

When "Good-by, Bill" came in from Allentown, Pa., as representing the ambulance corps we discovered that, whereas it was more in line with what was naturally to have been expected from a group of young soldiers staging a sort of musical college romp, it also contained a more substantial comedy background than its predecessor called "Al," and had the unmistakable aid of a real comedian in a clever soldier-actor named Charles Lawrence.

A few months later the Pelham Bay buddies brought "Biff, Bang!" in from Westchester county and gave a series of ensemble pictures at the Century that were so remarkably well done, in the essentially important matters of costuming, posturing, coloring and movement, that, standing in the rear of the theater, where the bulging biceps and stream-line shanks of the sailors could not be so plainly seen, it was impossible to say that here was not a fluffy review of the Ziegfeldian school and as well done as any of the massed effects of the "Follies."

THEN came Irving Berlin's contribution in "Yip, Yip, Yaphank!" The first week of that engagement was crowded with new drama and the other weeks the Century was so jammed there was no getting more than a small bit of standing room, so I saw this entertainment piecemeal, as it were. But enough to realize that it was the most professional of the series; an entertainment that admirably reflected the Berlin genius for syncopation and (Continued on page 922)

THE MIRROR

LOUIS R. REID, Managing Editor

Meeting of Drama League Precursor of Better Under- standing of America's Efforts for Good of Stage

HERE was a highly significant character to the meeting of the Drama League last Tuesday afternoon in the Cort Theater. Men distinguished in England and France for their literary, political and sociological activities joined hands with Americans in discussing the prospect of a new international adjustment of the drama.

While statesmen of all lands are arriving in Paris to effect world-wide amicable relationships and interdependences which will prevent future wars, it is a timely and ennobling procedure on the part of those interested in the drama to seek a permanent amity in international stage relations.

The general subject of the Drama League's symposium was "Readjusted Drama." S. K. Ratcliffe, English lecturer and essayist, formerly of the Manchester *Guardian*, talked of "The Outlook for the Drama in England." France was represented by Baron Raymond D'Aiguy, of the French High Commission in this country, who spoke on "What France Expects from Her Dramatists in the Reconstruction Period." Walter Pritchard Eaton and Barrett H. Clark talked from the American standpoint.

During the past four years Europe, Australia, Canada, and even South Africa, have relied upon this country for the majority of their stage entertainments. Such a condition has naturally brought American theater ideas and ideals into close touch with the playgoing public of other countries. With the end of the war foreign playwrights who have been occupied with martial activities can return to their former work. By reason of America's association in the war with the Allies their efforts will be assured of a heartier reception here than ever before. And, of course, American theatrical products will continue to find a market in foreign lands. Such a result should advance the cause of dramatic art. It should do much to break down insularity and provincialism, which are barriers to true artistic progress in whatever lands they are found.

A Proud Day for the Mo- tion Picture— Recognition as One of the Big Industries at Last Comes to It

IT was a long time coming, considering its marvelously rapid evolution, but finally motion pictures as an industry have been officially placed on a par with such industrial factors as steel, coal, banking, public utilities, shipbuilding and the like. At the invitation of the War Emergency and Reconstruction Conference, a delegation of picture men participated in the deliberations of the conference, presenting their problems to and discussing them with intelligent co-workers.

Much that was chaos up to the present in the new industry is bound to be eliminated, now that this co-operation is being brought about. The eloquence of the achievements of the picture, in times of war as in peace, has forced for it a hearing, and more—unequivocal recognition. With the reconstruction period looming ahead, this recognition is

especially important, as the picture is bound to play an important part in it.

Producers and exhibitors of pictures have indeed reason to be proud of a somewhat tardy but all the more complete recognition of their business as one of the big industries.

Distribution Combinations Are Necessity to Continued Progress of Industry

GETTING together is as effective in business as in war. The Allies won by getting together under one supreme command. Business wins by getting together on fundamental business principles, which means efficiency and economy of operation.

The picture industry will win by getting together in the one activity for which there is no reason for more than a few strong agencies—distribution.

There are already in existence several big houses which do nothing but distribute pictures for producers. Officially, they know nothing of the details of production. It is not necessary that they should. But they do know the details of marketing, for they have nothing to do but devote all their attention to this phase of the business. With their concentrated forces, it is possible for them to conduct far more effective exploitation schemes than the average producer-distributor has time for.

They are equipped to book his program pictures or sell his state rights productions. They can furnish him weekly or monthly statements of returns. They can even supply the publicity and press matter to exhibitors and newspapers, if the producer so desires. This is what these houses are in business for, and it seems to be distinctly up to the producer to give their facilities serious consideration. Modern business today eliminates non-essential activities.

The picture producer must soon realize that his industry has outgrown the individual exploitation stage. It has reached the point where distribution combinations are a necessity and the multiform exchange system a drawback.

Public Floods Theaters in Joyous Appreciation of Peace and Its Arts

THE dam of public reticence in the matter of theater-going has broken! A veritable flood-tide of patronage is all but engulfing the theaters. War's grim hand has been taken from the hearts of the people, and a tomorrow of peace and peaceful pursuits again faces them. Therefore they are glad, and this ebullience quite naturally redounds to the benefit of the theater, even as the theater quite logically gives the public an ideal outlet for their joyous spirits. The mood is quite a different one from that which prompted theater patronage during the dark days of the war. Then diversion was sought as a means of surcease from sorrow or foreboding. Now it's the pure joy of living again as humans should live, in peace and with the love of brotherhood in their hearts, which is impelling the theater-ward tide. May this tide ever grow.

STARS AND SATELLITES

War plays and intimate revues may come and go but Robert B. Mantell continues successfully to bear aloft the classic standard. Here he is seen in "Richelieu"



Maclyn Arbuckle as "Doc" Townsend in "Home Again" has advanced in his profession from a mere medicine man with a "cure-all" to a showman with medicine as a side line



Frances Starr and Lionel Atwill in "Tiger! Tiger!" are happy in each other's love. He is a British peer and she, it is learned later, is a cook

Lola Fisher as the naive Camilla in "Be Calm, Camilla" charms Rex McDougall, who is the worldly society man



Eleven of the most dashing fox hunters in



"The Canary." But their chase is mostly a trot

PROHIBITION RULE IN CABARETS EXPECTED TO BENEFIT THEATERS

No Longer Lingering for Dinner Show, Patrons of the Arts Will Be Enabled to See First Act—Restaurant Show Will Be Missed

THE WAIL may go up from certain quarters that the coming of July 1, 1919, bringing with it a bone-dry nation, is not to be looked forward to with the most cheerful feelings; but thus far New York theaterdom, meaning those in any way interested in the income derived from New York theaters, has sent up no wail.

Ever since cabarets were invented they have entered more or less into competition with the theaters. They offered singing and dancing and music and girly revues, and the theater could hardly be expected to offer more. In addition, the cabarets offered food and drink, mostly drink, two things which the theater does not offer. All in all, it cannot be denied that the cabaret was a perplexing thorn in the side of the theater.

Soft Drinks in Cabaret?

Now comes the bone-dry bill signed by President Wilson, and after July 1, 1919, a thirst in the United States will be about as valuable an asset as a daily newspaper dated 'way back in 1896. It actually legislates the cabaret out of business, for a girly revue and a glass of pop don't go together any more than two left shoes. It is understood there will be no objection to the operation of a cabaret provided only food and soft drinks are served, and it is also understood that no cabaret proprietor has the hardihood to attempt operation under the bone-dry law. Therefore it would seem that the cabaret, with all its attendant joys, is now on the way back whence it came, wherever that is.

Affect Size of Audiences

Far be it from the theatrical interests to chortle over the misfortune of a competitor. They feel that it is too bad, and at the same time are preparing for the early arrival at performances of parties that always come late because they have to see the grand finale at the cabaret dinner show that usually comes about 8.30. Also, the belief is expressed that the closing of cabarets will have an effect on the size of audiences, and that more people will go to the theaters than is the case now, when almost every Broadway eating place offers an entertainment of its own.

Cabaret Will Be Missed

July 1, 1919, is a long way off, but it is coming. It cannot be denied that the passing of the cabaret will mean the passing of a picturesque phase of New York's night life. It is distinctly an original form of entertainment that had an instant appeal to entertainment seekers, and as it has developed it no longer consists of singers and dancers mingling with the diners and presenting their acts in the midst of an audience. Elaborately staged musical shows, most of them not at all in tabloid form, with tuneful melodies, pretty

girls and high-class artists, are now such common adjuncts of Broadway's evening and after the theater meal as hardly to cause notice, but they will be sadly missed when they are gone.

It is true that not many cabaret favorites have gone to the stage or screen successfully. The stage, however, has contributed notably to the cabaret, numbered in the list being the late Vernon Castle and his wife, Irene Castle; Maurice and Florence Walton, Fritzi Scheff, and others. Broadway can undoubtedly get used to the absence of the cabaret, for it has a faculty of getting used to almost anything, but it will be hard put to it to find an equally pleasing substitute.

Forbes Goes to Look Over Players Abroad

James Forbes, who has been directing here the work of the Over There Theater League, sailed for France last Friday on the *Espagne*. He goes to get first hand information on new developments since the signing of the armistice and to learn how best to fulfill the requirements of the army's needs in the amusement field.

The first stock company organized by the League, headed by Mary Boland, goes on the same ship.

Those who sailed last week to furnish Christmas entertainment to the soldiers are: Morton Adkins, Carol McComas, Lois Ewell, Ida Brooks Hunt, Clara Blandick, Gertrude Dallas, Zella Call, Fern Ross Coburn, Bessie Leonard, Blanche Seymour, Beulah Croft Crofoot, Barbara Ferguson, Eleanor Rogers, Jane Tuttle, Lucille Adams, Angie Capelle, Dorothy Chesmond, Agnes Patterson, Alice Wakeman, Helen Scott, Marie Walsh, Beulah Walton, Edith Sanders, Sidney Arthur Harris, Frank Oglesby, John Campbell, Walter Dale and Edmund J. Purray.

Magistrate McAdoo O.K.'s "Tiger! Tiger!"

Chief Magistrate McAdoo refused Dec. 10 to entertain a police complaint that the play "Tiger! Tiger!" is immoral within the meaning of the law. He did, however, suggest certain changes in the play and these, he said, Mr. Belasco has agreed to make. Magistrate McAdoo handed down his decision after attending a performance of the play on Monday night. He holds that the title is misleading and suggests that instead of "Tiger! Tiger!" the play should be called "Dyspepsia," or possibly "Sally."

Actors' Help for Soldiers Is Praised at Guild Meeting

At a meeting of the Catholic Actors' Guild at the Morosco Theater last Sunday night, the theatrical profession came in for some of its share of praise and congratulation on what it has done for the welfare and com-

fort of our soldiers. There were many standees.

In opening the meeting Brandon Tynan, the chairman, pointed to the splendid assistance Catholics connected with the theater had given to help bring the war to a successful end. He mentioned a score of prominent persons who worked unstintedly and are continuing to work for the fighters here and abroad.

George M. Cohan, Wilton Lackaye, Judge Victor J. Dowling and others also made addresses, and an entertainment program, arranged by Thomas Egan filled out a memorable night for the Guild.

Mrs. Fiske Next Month in "Mis' Nelly of N'Orleans"

The forthcoming appearance of Mrs. Fiske under the management of the firm of Cohan and Harris is now announced. Mrs. Fiske will be seen in New York in January in "Mis' Nelly of N'Orleans," a comedy by Laurence Eyre. Harrison Grey Fiske will be associated with Cohan and Harris in the production.

Faversham-Elliott Start Dec. 23

William Faversham and Maxine Elliott will begin their season in "Lord and Lady Algy" at Loew's Seventh Avenue Theater on Dec. 23. Their tour will take them to the Pacific coast.

Hopkins' New Play

Arthur Hopkins has just put into rehearsal a new play by Rita Wellman in which Emily Stevens will be starred.

MIDDLE WEST MANAGERS ASKING FAIR PLAY FROM HEALTH BOARDS

Strongly of Opinion They Should Not Be Only Ones Ordered to Close in Attempt to Stem Recurring Epidemic—Meetings Held

THEATER managers in Milwaukee have acted on a suggestion made by THE MIRROR some weeks ago when the influenza epidemic was at its peak. When the managers learned there was possibility of another ban being ordered they held a meeting and decided that it should not be the theaters alone which should close.

Dr. Ruhland, Health Commissioner, stated that the influenza scourge was again rampant and that drastic steps might be necessary to stop the epidemic. He asked and secured immediate co-operation from the theater men. On Sunday Milwaukee theaters admitted but seventy-five per cent of their capacity and did everything possible through signs and slides to warn the public of their danger.

When told of the seriousness of the situation the theater men went to the health department one better and asked for an immediate five-day shut-down of all industries and stores to stamp out the disease.

The theater men made it plain that they wanted no half-way measures as in the last epidemic, when they were closed down and the department stores and saloons allowed to run.

Cincinnati theaters, including mo-

TO MAKE ACTORS OF TROOPS ABROAD

Dramatic Clubs to be Formed in France by Theatrical People

Hail the soldier-actor! Time was when the actor-soldier occupied much attention of the profession, but if a scheme now going forward succeeds, producers and managers will no more be in a quandary to fill up their casts.

A call has been sent out for men and women of theatrical talent to take a special course calculated to qualify them as coaches for service abroad.

The furnishing of coaches is being undertaken under the direction of the Y. M. C. A. and a class of twenty-five men and women is now receiving special intensive training for this department at the Carnegie Institute of Technology in Pittsburgh. The class is under the instruction of Thomas Wood Stevens.

The faculty includes B. Iden Payne, art director of the Charles Frohman company; T. B. Beatty and Harvey B. Gaul. The course consists of a brief, intensive and practical training in the actual direction of the types of entertainment now most popular in the huts in France, including short plays, vaudeville and minstrel shows, pageantry and musical work.

When the coach finishes his training and arrives in France he will be sent to a division, taking with him an assortment of costumes and stage properties suited to the needs of that division. He will organize a dramatic club, stage a play or sketch or minstrel show, using soldier talent.

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Madison Corey Off to France

On the steamship *Cretic*, Madison Corey has sailed for Liverpool, going thence to France.

He is going abroad to serve as manager of overseas entertainers. He will wear the regular Y. M. C. A. uniform and will probably remain away until next Summer, when he will resume production.

THEATER TAX

New Bill Levies One Cent On Each Ten Cents

Admissions to theaters are taxed one cent on each ten cents charged in the new six billion dollar revenue bill reported to the Senate by Senator Simmons, chairman of the finance committee. Club dues of more than \$10 a year are taxed ten per cent and automobiles and motorcycles are taxed five per cent on the sale price.

President Wilson urged the speedy enactment of this bill in his last message to Congress. Republican opposition has developed. The Senate agreed to take up consideration of the measure early next week. Its passage by February 15 is necessary to enable the Commissioner of Internal Revenue to issue the necessary blanks.

Frances White Quits and Then Rejoins Rock

After abruptly announcing the termination of the company's tour, and a dramatic leave-taking of her partner, William Rock, at the LaSalle Theater, Chicago, last Saturday night, Frances White has readjusted her differences. The revue will resume its season again at the LaSalle Friday night.

The exact cause of Miss White's sudden withdrawal from Rock is not known, but following her coming here, where she has been for two days, Mrs. Clara Caples, her mother, announced in Chicago that her daughter would never appear on the stage again with Rock.

"If she tries to I'll go on the stage and drag her off," Mrs. Caples is reported to have said. Rock said he could offer no explanation of the sudden departure of his partner.

Everything Going in Los Angeles

The "flu" ban was lifted in Los Angeles Monday, and crowds flocked to the various theaters. Seven weeks had elapsed since the closing.

In most cases orchestras had been augmented by the addition of a number of musicians.

The Mason did not reopen, announcing as its opening attraction Julian Eltinge and his vaudeville show on Dec. 23.

Clune's Auditorium also did not open, having cancelled a number of shows due to the closing ban. It will reopen next week with "Business Before Pleasure."

Few Christmas Matinees

The Booth, Plymouth and Longacre Theatres will not offer matinee performances on Christmas Day, a week from Wednesday. In the case of "Redemption," at the Plymouth, an extra matinee will be given on Thursday, and matinee performances of "Be Calm, Camilla," at the Booth, and "Nothing but Lies" at the Longacre, will be given on Friday. The Booth and the Plymouth will enforce a similar policy during New Year's week.

Granville in Musical Play

A. H. Woods will present Bernard Granville shortly in a new musical play by Earl Carroll, entitled "Call a Taxi." Granville has been in the army for more than a year.

ON THE RIALTO

HITCHCOCK WRATHY

Actor Upbraids Cincinnati Playgoers

Raymond Hitchcock's "Hitchy-Koo of 1918" failed to attract the interest in Cincinnati as he thought it should, so he made a speech about the middle of the week at the Grand, upbraiding the public and threatening not to return. Hitchcock is liked personally and is considered in Cincinnati one of the best comedians on the stage. Under existing conditions, which are far from normal, it is believed his stand is taken unwise. Whatever "Hitchy Koo" may have been before it reached Cincinnati, it certainly presented nothing of unusual interest. Critics were unanimous in their opinion that it was dull. Hitchcock with a really good show can always be sure of good audiences in Cincinnati, and that is all that anybody can reasonably expect.

Shuberts Add Another Washington Theater

In order to accommodate their steadily increasing list of attractions, all of which want a week in Washington owing to the phenomenal theatrical conditions prevailing there, the Messrs. Shubert have added another theater in that town to their chain of houses. The latest one is to be called the Shubert-Garrick, and will be operated in conjunction with the Shubert-Belasco and the Shubert-Poli. This gives the Shuberts three playhouses in Washington.

Pauline Frederick to Return to Stage Next Fall

Pauline Frederick is to return to the stage next season.

Miss Frederick has executed a contract with A. H. Woods agreeing to this return to first principles. Under his direction she will open in a New York theater on Labor Day in a new play written by her husband, Willard Mack, entitled "Lady Tony."

This arrangement does not mean that Miss Frederick will abandon the screen. As a matter of fact, she will probably be seen on both the stage and screen simultaneously next Fall.

United Producing Co.'s Start

The first show to be put out by the United Producing Company of Calgary this season, "Turn to the Right," opened at St. John, N. B., Dec. 2. The company was rehearsed in New York by John H. Edwards, who will act as manager on the tour. They will play all through Canada and the Pacific northwestern cities.

Test Case on Rental Rebate

A test case to determine who shall bear the vast rental loss on theaters during the influenza epidemic was filed in San Francisco the other day. The plaintiff is the Palace Theater Company, which controls the Casino Theater. The amount sued to be returned is \$3,691.50.

Ditrichstein's New Play

Leo Ditrichstein will present himself shortly in a new play, "The Marquis de Priola," by Henri Lavedan. The premiere will be given in Philadelphia early in January.

THOSE who insist upon realism in their stage productions should pray for the success of Shaw in the coming elections for the British Parliament. A position on the inside looking out should give the playwright a truer insight into politics, for is it not true that when Shaw is talking politics in his comedies he is talking art—or shop, as some critics would have it?

IN instituting a nine o'clock revue atop the New Amsterdam Theater Florenz Ziegfeld, Jr., shows a courage equal to that which he displayed in producing "By Pigeon Post" at the present time. There has prevailed heretofore a lack of interest in early-in-the-evening performances in which the culinary art came in for a share of attention. The Folies Bergere—now the Fulton Theater—attempted a revue with dinner on the side, but the project was soon withdrawn. Perhaps New York at that time was not ready for such an innovation. Mr. Ziegfeld intends to prove that time is the least of New York's cares. He has won the loyal support of the never-go-home-until-morning legions, and now he has set out to conquer the crowds who believe that midnight should leave the world to darkness and the subway home.

WITH STAGE PLAYS AND PLAYERS

INDICATIONS AT LAST POINT TO TICKET SPECULATORS' DOOM Big Hearing Is On at City Hall to Discuss Ordinance Based on Kilroe's Startling Revelations of Gouging of Public

After fifteen years of sporadic attempts to abate the ticket speculator evil, the doom of this parasitic ilk appears to be sealed. Indications at the beginning of the hearing were that public opinion would be triumphant. If these signs are a criterion, the proposed ordinance of Alderman Williams, based on the Kilroe investigations of the speculating evil following the gouging of the public in the sale of "Yip, Yip, Yaphank" tickets, will become a law as soon as aldermanic routine makes this possible.

The proposed law is comprised of these features:

No box office may sell a theater ticket in excess of the established price, which must be printed conspicuously on the ticket.

Ticket brokers will have to pay to the city a yearly license fee of \$250, and they may not exact, accept or receive for a ticket any sum over 50 cents in excess of the price printed on the ticket.

The proposed ordinance makes it unlawful for anyone to solicit persons on the street to purchase tickets. Drastic penalties are provided for violations.

Managers and producers have endorsed the bill, saying that it protected them from the speculators. Ticket brokers and speculators, too, have expressed their approval of the measure, on the ground that it saved them from the rapacity of the managers and producers.

Kilroe Scents "Slush" Fund

"To all outward appearances, the proposed ordinance should have plain sailing," said Assistant District Attorney Edwin P. Kilroe just before the meeting. "We have learned, however, that in some mysterious quarter strong opposition to the ordinance has developed. Funds have been raised and counsel engaged to defeat the measure. The bill is designed so clearly for the public good that it is easy to understand the coyness of its opponents, whoever they are."

Nearly \$2,000,000 a year has been contributed by the public to the ticket sharks, according to Assistant District Attorney Kilroe's revelations. An exhaustive investigation of the evil has established that ticket speculators dispose of approximately 2,500,000 tickets during the theatrical season in New York.

LATEST LIBERTY THEATER NEWS

The International Alliance of Theatrical Employees through New York Local, No. 390, unanimously voted to allow members to go to Camp Upton and work gratis on Dec. 15, when "The Better 'Ole" plays the Liberty Theater special engagement.

Mme. Tamaki Miura, of the Chicago Opera Association, gave a special patriotic concert at Camp Grant on Thanksgiving Day. She gave her services without cost to the Liberty Theater Division.

The special patriotic engagement of Marie Dressler opened in the Liberty Theater at Newport last Friday. Miss Dressler was at her best. She managed the stage, presented the members of the company and did one of her famous "turns."

Harry Stafford, dramatic director at Camp MacArthur, reports the presentation of the following soldier entertainments during the past week: Eight vaudeville acts furnished to all wards in Base Hospital, five acts for Motor Transport Company, colored singers to Headquarters Detachment, "Crooks," a one act drama, for Y. M. C. A.

The Liberty Theater at Camp Logan, Houston, Tex., has been in use recently by the officers of the Federal Court for the naturalization of alien soldiers. It has been used by the Government in this way on five occasions.

ACTORS' EQUITY

Members of the A. E. A. Are Most Eagerly Desired to Immediately



Send Reliable Ad-
dress to the Office
of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Dec. 10, 1918. The following members were present:

Messrs. Bruce McRae (presiding); Arliss, Stewart, and Harwood, Miss Reed, Messrs. McWade, Hull, Cope and Wise, Miss Emmet, and Messrs. Stevenson and Coburn.

New Members:

New York Office: Dorothy Blackburn, Violette Kimball Dunn, Margaret Gallagher Allen Karle, Walter Lawrence, Godfrey Matthews, George B. Phelps, Dorothy Sadlier, Albert Stabell, Joseph Leo Sweeney, Peggy Worth, Gladys B. Lockwood.

Sidney Vautier of the Actors' Association of England, has been granted six months privileges under our affiliation.

The Council regrets to announce the death of Una K. Brooks.

It was last spring when every member of a certain company came into the office and indignantly announced that their season had been closed on three days notice. We sympathized with them, took up their cases and started energetically to secure an adjustment. The manager, however, was obstinate and refused to consider any kind of a settlement. We put the matter in suit. Then the weakening began. Day after day one or two withdrew, until only two were left. However, patience and a just claim have been rewarded, and these two brave souls who refused for the sake of a principle to abandon their rights have at last secured their money. There is a moral to this which we hope those who need it will take to heart.

We notice in one of the papers that an actor has protested most vigorously against his name being retained in the program after he himself had left the cast. We feel that the point is well taken. An actor's name is very precious to him; it is a kind of a trade-mark, and how is it possible to tell that some important producer might be in front and cross him off his books because of an imaginary bad performance given perhaps by a successor who would be running no risk at all. We have often felt that some day the managers would be held to strict accountability to the public and to their artists to see that no one is advertised to appear who is not actually in the bill. In the old days if through sickness or other causes an actor was out of the bill, either a slip was put into the program or a statement was made before the curtain announcing the fact. This was a good old custom and we are sorry to see that it is not prevalent to-day. The business manager says: "Why disturb the audience, why make them feel that they are not getting all they paid for?" Our experience is that an audience under these circumstances is particularly lenient and those who

PRAISES THEATERS' PART IN THE WAR

Baker Says Benefits of Camp Playhouse Will Be Permanent

"I take over this theater not only as a place of amusement, but as a symbol of a great work of permanent benefit to the country," said Secretary of War Baker in an address at the recent opening of a new Liberty Theater at Camp Humphreys, the text of which has just been made public by the Commission on Training Camp Activities.

Never before in the history of the world, said Secretary Baker, had the idea of theatrical amusement been associated with the idea of military mobilization, and the combining of the playhouses with the intensive training for war has served to make the life of the soldier more wholesome. He said the benefits of the camp theaters system would prove a permanent one and that after the men were discharged from the service they would re-enter private life the better mentally and physically for having felt these influences.

"Terrible as war's losses have been," said Secretary Baker, "there have come some compensations in the elevation of community life and the new sense of the power of associated humanity."

Moss Building Another Theater Here

B. S. Moss, who has five vaudeville theaters in Greater New York, the Flatbush, Jefferson, Regent, Hamilton and Prospect, and an interest and a booking control of thirty theaters in the East, is expanding his activities. He is building a theater at Broadway and 181st Street, with a seating capacity of 3,012, and has other sites under consideration for early construction.

Society Girls in Musical Revue

Debutantes of New York society, including members of the Junior League, will present a musical comedy revue, "Hurrah for the Girls," at the Forty-fourth Street Roof Theater for the benefit of the American Committee for Devastated France, during the week of Dec. 16. The book is by Helen S. Woodruff, author of "The Lady of the Lightouse"; lyrics by Annelue Bains, and music by Madalyn Sheppard. The cast of fifty will be made up entirely from the junior ranks of New York society. Frank Smithson is staging it.

ask for their money back are few indeed.

Every actor should understand that the number of performances per week under the Standard Contract is limited, and that those given in excess must be paid for. We intend to be firm on this point, so as to check the tendency to make the actor work over what he has contracted for.

By Order of the Council.

Hoffman-Robert Bruce, Uncle of Harriette Weems (Mrs. John Doud) Nov. 22, 1918. His body was purified to ashes at Fresh Pond.

"MACBETH"**Hampden Presentation of High Artistic Merit**

Produced by the Shakespeare Playhouse at the Plymouth Theater, Dec. 7.

Shakespeare, like "The Star Spangled Banner," needs to be played with pep. When either is played in the theaters of New York the necessary verve is prominently conspicuous because of its absence.

Lately we have had a great deal of one and an unusual amount of the other, so it becomes possible to draw them into comparison.

It is not exactly carelessness, but seems an accepted custom, that inspires groups playing Shakespeare to act in ponderous and measured tempo.

But, irrespective of the slowness which we suppose we must accept, the Shakespeare Playhouse presentation of Wilber Hampden in "Macbeth" was a thing of high artistic merit and significance. Mr. Hampden's impressive voice, smoothness of reading and poetic presence, which he showed to advantage in his recent essayal of "Hamlet" are no less evident in his "Macbeth." It was a genuinely capable piece of work.

Yet externally Mr. Hampden was slightly at fault. His athletic stature and the makeup he affected, covering his face almost entirely with a red beard, did not allow the audience to see the gradual breaking down of the seat of reason. At the climax he looked as healthy as when he first received Duncan in his castle. The photography and the text don't jibe. But Mr. Hampden did read the part remarkably well, and was received with enthusiasm by an audience on Saturday morning composed mostly of students using the play as a textbook in high school English.

Vigorous and impassioned was the Macduff of Albert Bruning and he won an outburst of spontaneous applause in the scene in which he learns of the murder of his wife and children, which was only equalled by the reception of the sleep-walking incident of Lady Macbeth.

Gilda Varesi scored in the role of Lady Macbeth. Although the present writer was a principal in domestic dramas of the nursery at the time Modjeska was playing in this country it was heard that Miss Varesi resembled her to a great extent, even in accent.

"TILLIE"**Story of the Mennonite Maid Well Presented**

WASHINGTON.—A new play entitled "Tillie," by Mrs. Henry R. Martin, in collaboration with Frank Howe, Jr., in the dramatization of her own novel, "Tillie, a Mennonite Maid," and presenting Patricia Collinge as a star, is the National Theater offering during the current week. It opened Sunday night and was received by a crowded attendance, with extended praise and favor. The play is produced by Klaw and Erlanger and George C. Tyler.

The story, like that of the book, deals with the Pennsylvania Dutch, and discloses Tillie's upbringing by her narrow-minded father to have been particularly strenuous, in strict conformity with the customs of the community. The little time the girl

can steal from household duties she devotes to the acquiring of knowledge from books, and through her love for the school-teacher of the village declines to conform to the cruel Mennonite customs and creed.

She spurns their philosophy, and thereby loses an inheritance of \$20,000, left her on condition that she is a member of the faith on reaching her eighteenth birthday. She loses the inheritance, and is about to be forced into marriage when the schoolmaster, who has given up his charge and departed from the vicinity, so that she will not repudiate her faith, reappears as the man to whom the inheritance has passed by default.

Of the handling of the title-role by Patricia Collinge, nothing too complimentary can be said. A supporting company of excellent strength and merit included John W. Ransone, Mildred Booth, Maude Granger, Adolf Link, Alfred Kappler, Robert Hudson, Petra Folkman, Dresser Valentine, Abbott Roland, Charles R. Burrows, Harry A. Fisher and Edward S. Forbes.

"BACK TO EARTH"
An Angel Tourist Revisits His Former Abode

Washington.—A play with a striking central idea and a novel conclusion is that shown at the New National Theater last week. "Back to Earth," originally a magazine story by Oscar Graeve, is committed to the footlights by William Le Baron with an abundance of technical elaboration. The real story of an angel returned to this land of the living is so bizarre and so striking that it must stand or fall on its own merits. Charles Cherry as the author who facilitates the reading of his play by casting the roles among his friends contributes a basis of good legitimate acting.

Ambrose Strange is the name of the angel who visits the earth. He picks "Ambrose Strange" out of a newspaper. That he has cut loose from heavenly guidance is evidenced by his ill luck in choosing the name of an escaped convict, thus becoming immediately involved in relations with the police. Wallace Eddinger endows Ambrose with an expression of placid sincerity. Much of the comedy must be carried without material assistance from the lines, which are only intermittent in satirical sparkle. Strange falls in love with a human girl and decides to set up housekeeping here below, regardless of the fact that heaven is his home, which proves his undoing and leads to an exceedingly clever device to end the play, which is so clever that it becomes a practical joke on the audience.

In the cast are Charles Cherry, James Dyrenforth, Harold Hendee, Wallace Eddinger, James Kearney, Jay Wilson, Ruth Shepley, Paula Sterling and Minna Gombel.

HARRY LAUDER BACK
Scotch Comedian Offers New Character Songs

It was because of insistent demands that Harry Lauder sang "Wee Hoose 'Mang the Heather" at the Lexington Theater on opening his world tour; he was reluctant about it for a reason he didn't explain, except to say that he didn't know whether he would be equal to it. Only a few in the packed auditorium knew that. "Wee Hoose 'Mang the Heather" had been the favorite song of his only son, killed at the front. It was the first song the soldiers called for when he went to France in September to entertain them. There were tears in his eyes and his throat, and a pain in his heart when he sang it, but he went through with it.

"Wee Hoose 'Mang the Heather" was one of several of the beloved older Lauder songs which he sang at the request of the audience. "I Loved a Lassie" was among them. But the keynote of the performance was Victory with Mercy, as voiced in the refrain of his Victory song, "Don't let us sing any more about war; just let us sing of love." Yet in his oral references to the war he called for the sternest kind of justice for the Germans, cautioning Americans not to become soft and sentimental now that the war was over.

Also, he told of the Harry Lauder fund organized for the purpose of assisting soldiers who return from the war unable to follow their old professions until they become self-dependent. This fund now consists of \$350,000, he said, and before he left the stage it had been materially increased. He sold a copy of his book, "A Minstrel in France," in which he had inscribed a New Year's greeting, for \$250.

Other new offerings were "Back, Back to Where the Heather Grows," which he sang all resplendent in kilts, and "There Is Somebody Waiting for Me," togged out as one of his Majesty's seamen. "When I Was Twenty-One" he rendered to the accompaniment of the well-known shambling gait, with a crick in his back and an ancient pipe betwixt his teeth.

On the supporting bill was Bert Melrose in mirth-provoking capers, Don Fong Gue and Harry Haw in "Children of Confucius," a richly set Oriental song-and-dance offering, and the Naesses in striking living animal statuary.

McIntyre and Heath in Musical Comedy

McIntyre and Heath are to leave the vaudeville ranks. They will be presented by the Shuberts in a spectacular musical comedy, "Hello, Alexander," to have its first performance in New Haven, Dec. 30.

Edgar Smith is writing the book and the music will be by Jerome Schwartz.

Present "The Gondoliers" at the Park

The seventh week of Gilbert and Sullivan and the twelfth week of their run was marked this week by the Society of American Singers at the Park Theater by a revival of "The Gondoliers" in a brilliant new Venetian setting.

Craig Campbell and Bertram Peacock were heard in the name part as the gondoliers and heirs to the throne of Barataria. Blanche Duffield was the Duke's daughter; Herbert Waterous and Josephine Jacobs were the Duke and Duchess of Plaza Toro, and William Danforth was the Grand Inquisitor. The entire cast ably upheld the best traditions of Gilbert and Sullivan and added much to their already great popularity.

Pittsburgh's Lyceum Theater Taken by Marcus Loew

Marcus Loew, vaudeville and photoplay magnate, spent several days in Pittsburgh the past week preparing to take over the Lyceum Theater, which will be known as Loew's Lyceum.

The Loew house will be formally opened Monday afternoon, Dec. 16. There will be four performances daily.

C. R. Wilson, who has been with the Lyceum for years, is to be retained as manager.

The bill at the Lyceum will consist of vaudeville and motion pictures.

"This Is the Life" Here Saturday and Sunday

Enlisted men of the Twenty-second Service Company Signal Corps and the 583d Aero Squadron, stationed at Jersey City, will present "This Is the Life," a musical comedy, in New York for three performances. It will be shown at the Vanderbilt Theater Saturday afternoon and night and Sunday night.

The show is being produced by Monroe Silver, and is entirely the work of the soldiers. The Red Cross and the Salvation Army get the profits 50-50.

Boston Students' Drama Recital

Students of the dramatic department of the New England Conservatory of Music gave a dramatic recital last Friday and Saturday at Jordan Hall, Boston. Making up the program was "Rise Up, Jennie Smith," in one act, by Rachel Z. Field; two Watteau pictures, "The Idyl of the Carp" and "Ninette and Ninon," by Austin Dobson, and "Grimaldi," a pantomime, story by Clayton D. Gilbert, and music by Charles Bennett.

Play Resumes Tour

Henry Miller's production of "Come Out of the Kitchen" will resume its tour after six weeks of inactivity. The company was obliged to interrupt its bookings because of the closing of theaters. A fresh start will be made at Hartford, Conn., on Christmas Day.

"Flu" Back in Hamilton

The Spanish influenza, which had nearly abated in Hamilton, Ontario, has broken out again worse than before. All theaters, moving picture houses, churches, and schools are closed indefinitely.

Anything You Want to Buy or Sell?
THE MARKET PLACE
On Page 926 Will Do It For You



STOCK IN MANY CITIES

PITTSBURGH HAS FIRST PERSHING Only Theater of Its Name Will House Two Stock Companies—Harris Management

PITTSBURGH is to be the first city in America, perhaps in the world, to have a Pershing Theater.

D. A. Harris, who is well known in the theatrical world, will manage the former Empire Theater, which has been leased to the Harris Amusement Company.

The house is now being improved and made ready to be known as the Pershing Theater.

Mr. Harris is now in New York. He will bring back 30 people from the first ranks of legitimate dramatic actors, the personnel of two companies.

The policy will be to present each company three consecutive days of each week in stock production.

This is a radical departure from the usual plan of stock companies. It probably will tend to increase the theater-going habit in Pittsburgh, for if the companies are up to the mark the plan will keep patrons on the quiet to not miss any productions, especially as they in time will have their preferences among the performers.

Two performances will be given each day and the prices will be 25 and 50 cents.

"Birds of Prey" Well Done in New Haven

The Hyperion Players gave a splendid performance of "Birds of Prey." It was a poor vehicle, but they managed to make an interesting show of it. Jane Morgan and Arthur Howard in minor roles did very well. Adrian Morgan had a disagreeable role, but deserves much credit for the way he played it. Mary Ann Dentler was a corking Mabel. Walter Sherwin was great as Burr. Mrs. Adelaide Hibbard, Arthur Griffin, Emmy Martin, Henry Oehler, Jerry Broderick and Estelle Hull completed the cast.

"The Unknown Voice" underlined. Jerry Broderick, who left last season to enter Government work, returns as stage manager.

HELEN MARY.

Rhea Mitchell Back to Stage

Another new actress to be welcomed in Oakland is Rhea Mitchell, like Adda Gleason at the Liberty Theater, recruited from motion pictures. Miss Mitchell made her first appearance in "The Little Teacher," at the Fulton. Her work was pleasing, though not startling. Paul Harvey as Pug was splendid, and Lucille Webster's Mrs. Hodges left nothing to be desired. Two clever children, Eugenia Clinchard and Connie Fredericks, were numbered in a cast which included Frank Darien, Norman Sills, Jerome Sheldon, F. Keenan Wallace, Eleanor Parker and Merle Stanton.

P. M. MCINTOSH.

Glaser Stock in Cleveland

Vaughan Glaser opened with his own stock company at the Duchesne Theater in Cleveland Tuesday night with "A Pair of Silk Stockings," by Cyril Harcourt.

Mr. Glaser and Fay Courtenay were in the leads and Don Burroughs, Will D. Corbett, Virginia Howell, Grace Louise Anderson and Lucille Crane were in the support.

"Little Wife" at Union Hill

"Our Little Wife," by Avery Hopwood, as played by the B. F. Keith Players at the Hudson Theater, Union Hill, was one long and unbroken succession of laughs.

Dorothy Shoemaker gave a highly laudable performance in the role of Dodo Warren, who flirted outrageously with every man that crossed her path. Jack Roseleigh as the husband gave a good account of himself. Irving Lancaster, a new member of the company, gave a most favorable impression as Bobo Brown. Joseph Lawrence, Stewart Wilson, Mathias Briggs, Betty Brown and Nan Bernard were entirely satisfactory. Capacity business greeted the players at all performances.

BITTIGHOFER.

"Broadway and Buttermilk" Liked in Halifax

At the Majestic Theater in Halifax the Players did a fine business with "Broadway and Buttermilk," led by Ernestine Morley, Nov. 24-30.

Week of Dec. 2 "Nothing But the Truth" was the bill, in which John Winthrop made a hit in the leading role.

Other members of the company who did excellent work are Lillian Cooper, Emma De Weale, J. S. Barnett, Harry Howe, Walter Grey, Jack Bennett and Gus Tapley. Miss Cooper played Miss Morley's part as well as her own during the latter's illness.

POWER.

Haverhill's Academy Players

At the Academy Theater in Haverhill the Academy Players presented "The Girl of the Secret Service," Dec. 2-7. Ione Magrane as Marjorie was indeed a delight, and Walter Gilbert played William Richman most effectively.

Walter Scott Weeks, Marion White, Gilbert Faust, James Haden, Joseph Barrett and Lewis Nilson added greatly to the excellent work. The scenic effects by Ernest Hammond were beautiful. ISSETELLI.

Northampton Players Excel in SPOKANE PATRONS "Fanny's First Play"

George Bernard Shaw's "Fanny's First Play" was the presentation by the Northampton (Mass.) Players week Dec. 2, under the direction of Melville Burke, who achieved a fidelity in several particulars usually not obtainable from companies other than those specially selected for this exacting line of eccentric yet polished comedy.

Of great value was the work of Ernita Lascelles and Agnes Scott, who received early training under London directors and who have the dramatic intelligence necessary to this sort of demand. Miss Lascelles, when under the Granville Barker-Lillian McCarthy management, played in several of the Shaw pieces, and both in "The Philanderer" and in "Fanny's First Play" has won approval of the author.

The play was staged with a keen feeling for atmosphere. Others in the cast were Claude Kimball, William Evarts, Eugene Powers, Frank Dawson, Frank McDonald, Jack Leslie, Evelyn Chard, Ethel Daggett, Jack Amory and Pauline Eckard.

MARY BREWSTER.

Two Bills a Week by Oliver Players

Otis Oliver has found a remedy for the "flu" slump in business by having his stock companies play two bills a week until the situation returns to normal. This makes the fifty-first week for Otis Oliver and his players in Lincoln, Neb. The new policy goes into effect next week, when "Sis Hopkins" and "The Love Pirate" will be the plays.

The Oliver Players at the Orpheum Theater, Quincy, Ill., have resumed operations and will follow the two a week plan until after Christmas.

"Pals First" in Los Angeles

Stock productions are the thing the local populace rejoices in, judging from the crowds which besieged the Moroso Monday afternoon, when the house reopened with "Pals First." Charles Meredith, the new leading man, appeared, registering a distinct hit. Florence Malone, James Corrigan and the character woman, Hortense White, also scored.

The production was marked by elaborate stage settings.

KINGSLEY.

Buffalo Academy Players Stay

The Academy Players, contrary to announcement of their closing, will remain at the Academy Theater in Buffalo, it having been decided by the management to retain the company for several weeks.

This week the players are offering "Lonesome Town." Nat Haines, Al Barlow, Edna Reming, Sam Goldman, Irma Vincent and Sam Mylie are interpreting the leading roles.

TAYLOR.

Woodward Players' Second Bill Adds Much to Their Popularity—Entertained at Luncheon

The Woodward Players followed the initial success of their first week at the Woodward Theater by presenting "Hit-the-Trail Holliday" for their second offering. Play and players were well received. Though essentially a one part comedy there is opportunity for much clever character work, which was fully taken advantage of by Sam Orton, Edward Bickford, Richard Weight and Thomas Pawley. In the title part Robert Brister acquitted himself with honor. The women of the company have little opportunity, but they made the most of it. The play was splendidly mounted.

Large audiences greeted the company throughout the week. The company was entertained by the Spokane Chamber of Commerce at its weekly luncheon assembly. They received an ovation similar to that which greeted the performers on their opening night. Nearly three hundred men attended. The actors were severally introduced by O. D. Woodward, who made a most happy speech, expressing the sentiments of his associates in being welcomed to the city and to the commercial organization. Several members of the company obliged with specialties.

"Seven Keys to Baldpate" Delights Somerville

Acclaiming "Seven Keys to Baldpate," the offering by the Somerville (Mass.) Theater Players week of Dec. 2, to be one of the best attractions produced this season, patrons of the cozy playhouse went delighted from the theater after the two Monday performances. It is excellently staged and well done.

E. A. Turner as Magee gave a quick, snappy performance, while Emily Callaway as Mary Norton appeared to advantage in a small role. John Dugan as Peters of course carried off the laughing honors, and Rose Gordon as Myra Thornhill has never been better. Ruth Fielding, John Gordon, John M. Kline, Ted Brackett, Elbert Benson, and Grace Fox all contributed in a flawless manner toward making the offering a laughing hit. "Under Southern Skies" underlined.

Tartar, Dog Actor, Dead

Arthur Ritchie and his wife, Jessie Maxwell, of the Temple Players in Malden, Mass., are in mourning for Tartar, their fox terrier. He was twelve years old and a well known dog actor, having played dog parts in many productions.

For five years Tartar held the job of mascot at the Columbia Theater in Washington.

VAUDEVILLE VOLLEYS — From

WHILE her husband, George Creel, was on the high seas, en route to France, Blanche Bates decided to do a little bit on her own for democracy. She is coming to vaudeville at the Palace next week for the benefit of the Red Cross. Miss Bates, who was last seen in "Getting Together" with Holbrook Blinn, has secured a strong and vibrant playlet, "The World Mother," written by J. Murry Anderson and Edyth Wynne. It is a story of the London streets during a "Zep" air raid and has all the thrills of the big scene of "Three Faces East"—and then some. Miss Bates has secured an excellent cast. From Miss Bates to the minor players they are all contributing their service gratis to the Red Cross cause. Even the authors are donating their royalties.

Speaking of Holbrook Blinn, his latest, the sketch "Mr. Valentine's Christmas," now a part of the Nine o'Clock Frolic, with its eight girls, is being offered to vaudeville, and may shortly be seen at the Palace and outlying theaters. There's just one string to the offer. Arrangements must be made so that the sketch can keep up its roof engagement each night.

Vaudevillians Going Abroad

The sudden ending of the war is going to bring about some mighty changes in the world of the varieties. For instance, over three hundred acts are now trying to secure passports so that they can go over to the other side to play. It is highly probable that some sort of interchange system will be devised, so that America can get entertainers from "over there" and, at the same time, send its own players across. It is said that most of the Overseas Theater units will remain in Europe. Entertainment, it is clear, will be a strong link in the program of reconstruction. The war deadened masses will need amusement as they never needed it before.

And talking about the interchange of acts, H. B. Marinelli, long famous as an importer of variety turns, is about to set sail for the other side to book new acts. All of which is a pretty good indication of coming events, since Marinelli is an astute showman and knows both sides of the Atlantic like a book.

While no opening date has yet been set, the N. V. A. Clubhouse, on 46th street, now undergoing reconstruction, is rapidly nearing completion. And, with peace here and everything opening up in the amusement world, what a house warming the new place will have!

Soldier Jokes Prohibited

And now a word to the thoughtless vaudevillian. The Keith powers have decided, and decided definitely, that there will be no more jokes at the expense of soldiers who didn't get to the front lines. The American spirit has been too mighty and splendid a thing to be joked about indiscriminately. This joke is out!

The ticket speculator seems to be giving the authorities and the managers something to worry about. The Keith heads have always taken a definite stand against the speculator. Maurice Goodman, representing the

Blanche Bates to Play Varieties for Red Cross Benefit — Keith Fight on Speculators — Peace Bringing Interchange of Vaudeville Material — Ban on Jokes at Expense of Soldiers

Keith theaters, has just sent this letter to the Committee on General Welfare, Board of Aldermen, City Hall, New York:

"In behalf of the B. F. Keith vaudeville theaters in New York, numbering twelve, the undersigned wishes to record his whole-hearted support of Alderman Williams' ordinance, No. 101, of Nov. 19, providing for the printing on theater tickets of the regular price therefor and prohibiting the acceptance by any theater manager of a greater amount than such price and for the licensing of ticket agencies and speculators and limiting their fee to a maximum of fifty cents in excess of the price printed upon the ticket.

"We are in favor, however, of going much further than the Williams ordinance. We believe that the services which the regularly established ticket agencies give to a small part of the public, who determine to visit the theater at the last moment and are willing to pay a premium for a desirable seat, is more than outweighed by the great injury to the general public too well known to require any added statement.

"We are in favor of an ordinance providing that it shall be unlawful to engage in the business of selling theater tickets, except in the duly established and regular box offices located in the lobby of the theater for which the tickets are sold, and that such tickets shall only be sold in such box office by the company operating the theater or its duly authorized representatives at the prices printed upon such tickets."

Morrissey Writes from Front

I've just received a letter from Will Morrissey, of Morrissey and Hackett, who is "over there" entertaining our brave boys. "Just a line from the front to let you know that the Keith actors are doing their bit in the trenches and on the bum stages we get to work on over here," writes Will. "The ladies are holding up well under the strain and the men don't dare kick when they see women standing the same hardships as the dough boys. Oh, boy, if we could only have the Palace over here for one night, with the staff and lights and even the agents in the back, and give these brave boys a real Keith show for two hours. Then have Daub play an exit march good and forte, and the boys would march right into Berlin that night if you promised them another show when they got there. . . . If you follow a quiet act here you die. If you follow a lively, noisy act you 'get over.' Expect to do act on same bill with Miss (Elizabeth) Brice, who, by the way, is just about the biggest noise they have over here."

"If Harry David ever saw this show over here he'd close up the

Y. M. C. A. in Pittsburgh." Will, by the way, can be addressed at the Y. M. C. A., Rue d'Agasseau, Paris.

Woolf and That Ambition

Folks have often wondered why Edgar Allan Woolf deserted or almost deserted vaudeville for the field of musical comedy. And Edgar has just written his confession. Here 'tis:

"One Hundred Nights" on Broadway. It was printed under the title of a play by Paul Armstrong—and then and there a great aim in life was formed—to write a play that would stay one hundred nights on that great thoroughfare of hopes and disappointments.

"The college playwright full of dramatic essayists from Aristote to Freytag naturally turns his first efforts to serious writing, and so it was that about ten years ago my serious play, 'The Vampire,' was 'born'—under the auspices of the Shuberts—at what is now the Harris Theater. And very serious it was! In fact, so serious that after thirty nights on Forty-second Street it died—leaving me with a forbiddingly highbrow reputation—the kind theatrical managers shy at. There was only one thing to do—take the opposite course. And so it came to pass that the aspirer to the mantle of Pinero turned out a very exhilarating little 'act in one'—the principal characters (two—count 'em—two) being a Hebrew and a Chinaman.

Aimed for 100 Nights

"All the while that I was struggling to evolve situations that might occur in front of an olio I still kept before me that aim—one hundred nights on Broadway! And when after nine years of vaudeville writing (in which time I had 148 sketches 'booked solid') I finally succeeded in having Alexander Carr held over at the Palace for the third week in my playlet, 'An April Shower.' I felt my first thrill of accomplished desire, for at least I had one act played on Broadway forty-two times.

"And then came the crisis! A gray hair discovered by a barber did the trick. Was I to become silver-haired without my hundred night run? And with the determination to send back all those enticing advance royalties for vaudeville vehicles came some horrible thoughts. What if writing for dollar audiences had ruined any latent talent for the two-dollar multitude? And was there any difference in their likes and fancies? And did any of the two-dollar managers even know who I was?

"I determined to find out. So I pulled out my one gray hair and hied me to the office of Henry W. Savage. There I found a congenial soul in Lew Wiswell. He arranged an interview with the distinguished producer of more successes than any

manager in America. I confessed to him: I was only a vaudeville writer—I had been *playing with playlets* to learn what makes people laugh and what makes people cry. 'Good enough for me,' said Mr. Savage, and I walked out with a contract to write the new show for Mitzi, America's most wonderful little musical comedy star. So 'playing with playlets' finally won me my wish, for Mitzi in 'Head Over Heels' was forced out of town after one hundred and six nights right on Broadway."

Repartee at Wolpin's

Though a back number on the vaudeville stage, the art of rapid-fire sidewalk conversation still has an audience in front of Wolpin's and within its never-closed doors. Wolpin's, I should explain, is the restaurant adjoining the Palace Theater, which is patronized by two-a-day performers. One day this week a monologist, with a new coat of priceless domestic cat, stopped at the table where Harry Herschfield and Wolfe Gilbert were lunching.

"How do you like my fur coat? Isn't it a beaut?" he queried.

"You remind me of George Cohan's song, *Always Leave Them Laughing When You Say Goodbye*," replied Gilbert.

The following day a comedian who owes the world and its wife, as comedians will, was greeted by a vaudeville single and dunned for a loan long due. The comedian, who draws down a four-figure salary, "stalled," and the single remarked:

"You ought to call a mass meeting of your creditors in Madison Square Garden!"

Right back came the comedian with, "You ought to call a meeting of your friends in a telephone booth."

Herschfield gets much raw material from Abie the Agent in Wolpin's and makes much good use of it, though some of it is, in his phrasing, "as raw as a Lynnhaven on the half shell."

Marion Morgan Rehearsing

On the roomy stage of the Colonial Theater, Marion Morgan has been rehearsing a new dancing act for many, many weeks. No other feature in vaudeville gets the hard practice that falls to the Marion Morgan Dancers, which fact has a great deal to do with its uniform success.

Miss Morgan has a number of new girls, all talented and pretty, this winter, and she is putting them through their paces day after day. When ready, the act will play the vaudeville houses of the nation.

Miss Morgan's dancing numbers are a delight in their artistry, their freedom from conventionality and their sheer beauty. They are as near to perfection as dancers ever get in offerings of this kind. The artist-photographers are all keen to make complimentary photographs of the Morgan girls, and every now and then the company is taken to some magnificent estate to be posed in natural surroundings for the smart monthlies that go to the country houses and the clubs. The leisure class of readers seem to prefer their feminine beauty *au naturel*, against a background of garden or forest, hence the numerous pictures of celebrated dancers taken in the country.

IN THE VAUDEVILLE FIELD

With FREDERICK JAMES SMITH

NEW ACTS OF WEEK BRING FORTH MANY HEADLINERS

Annette Kellermann

"Farewell appearance on the first lap of her journey around the world," says the Palace programme of Miss Kellermann. The diving Venus is farewelling with a little revue in which she toe dances, walks a tight rope, sings and finally, of course, does some diving. She is assisted by Kerr and Weston and Ted Doner, who contributes some dancing imitations of Frisco, Pat Rooney and Eddie Leonard. Following Eddie himself, Doner made a hit with the latter. While the revue does not move slowly, thanks to Miss Kellermann's assistants, there is too much of what the star does indifferently or fairly well and too little of what she does admirably. The diving exhibition is very brief. However, Miss Kellermann is aiming to get away from the usual aquatic routine and to display her versatility. On these points the revue will hold any audience and go extremely well, as it did at the Palace.

"Their Honeymoon"

Aaron Hoffman seems to have hit upon a vaudeville winner with this sketch, played by William L. Gibson and Regina Connelli. The action opens with the arrival of the newlyweds at a small mountain hotel and quickly reveals the young bride to be a dominating type of butterfly who has always had her own way. Hubby revolts and starts out to cure his bride at the very start. Hysterics, tears and desertion are threatened by the astonished bride, who finally succumbs tearfully upon the masterful shoulders. "Who told you to do this?" she sobs. At which he replies, "Your mother." The comedy lines went over with a smash at the Palace, although it was noticeable that the laughter is distinctly masculine. The final lines, however, seem to soften the strenuous bridal cure with the feminine spectators. In third place on the Palace bill, "Their Honeymoon" went over strongly.

Eddie Leonard

With special black striped hangings which, when drawn aside, reveal the usual cotton field, Eddie Leonard is offering something of a minstrel first part. He has ten black face assistants, who sing, harmonize and contribute just a touch of humor. But the turn is principally Leonard, who dances, does the silver clog and offers his familiar syncopated singing. Eddie is looking younger than ever and has never been in better dancing form. His costumes range from white with cerise hat to one of pink and white stripes and finally black and white. Leonard gets most results with his *Shine On My Eventin' Star*. The specialty needs a little quickening, but, even at present, is sure fire.

Nan Halperin

Miss Halperin's new song cycle presents the epochal periods in a girl's life, from pinafores to beaux. In her opening number, in which she is adorned with pigtails and a calico dress, with a nursery environment, she deplores the arrival of another baby in the family, as this deposes her from the position of special favor accorded the youngest one. A recitative as a normal school girl follows, whereupon we see her in a debutante's reverie after the ball, the theme of which is "why must I have so many clothes to capture just one man." This is a dramatic satire effectively done, and presents Miss Halperin at her best.

A "goodnight" number on the eve of her wedding day follows, in which she dispenses of photographic and epistolary reminders of her romances and is wooed by dreams among the lace-and-lavender pillows of her bed. A bad dream awakes her—she imagined her hero returning from the front with an empty sleeve. But she will hide her pain and greet him with joy at the altar.

Then follows the concluding number, in which, as a military bride, she awaits her aviator-groom as he descends from the clouds, with the whirring of the motor as an undercurrent to the song.

Corbett and Wilson

"Well, Jim, we've been friends these many years, and I don't want to fight with you now."

So says Jack Wilson to Jim Corbett, and Jim retorts:

"I don't want to quarrel with you, Jack."

Messrs. Corbett and Wilson. They depended entirely on the give-and-take of a seemingly impromptu conversational offering for their laughs, and the naturalness of this procedure made for real spontaneity in the response evoked in the audience.

These two constitute a wonderful new team of entertainers in vaudeville. Proof of Corbett's adaptability to the stage has been forthcoming quite regularly in past years, and Wilson's recognized drag with the devotees of the two-a-day is founded on methods that make him "sure-fire."

Henry Lewis

"Squidgulum" Lewis has a new turn, also by Aaron Hoffman, termed "The Laugh Shop." With a special drop showing a store, Lewis begins his patter from behind the counter, ringing up the laughs on a huge cash register. The material, a little rough, went well, and finally Lewis finished with a few vigorous comedy songs, *Can You Tame Wild Women?* and a novelty, *Oh, Helen, I'll Be True*. The last named proved the song hit of the Palace bill.

IS THAT SO!

For the first time in several years Gus Edwards himself figured on a vaudeville bill last week. He was one of the leading feature at B. F. Keith's Hippodrome in Cleveland. He sang a lot of his old songs, as well as some new ones, which went over with a bang.

The Miles Theater, of Cleveland, has returned to its original policy of presenting vaudeville four times a day, with feature photoplays shown between. Thus the house will be continuously open to the public from 1 p. m. to 11 p. m.

H. S. Carter, manager of Keith's National Theater in Louisville, has been made manager of the Mary Anderson Theater, Keith's big-time house there. Robert Wayne succeeded him as manager of the National.

Joy Adella Sweet, queen of song of the cantonnements, is considering a limited essay into the two-a-day field. With thousands of the boys being disbanded, her appearance in the vaudeville houses of the city should prove a box-office asset.

Avon Comedy Four Score Hit at Bushwick

The Avon Comedy Four again appeared at the Bushwick, and as usual met with a hilarious reception. Their act, "The New Teacher," was fine, and equals the restaurant skit, which they have been playing for some time. *Oh La La* was sung by them and made a big hit. Also *Good Bye France When the Boys Come Home*.

McConnell and Austin, with their bicycles, were quite a sensation.

Grace Edmonds in her own songs and pieces, and Cartmell and Harris in "Golfing with Cupid" also had a good line of their own special songs. Frank Crumit sang all the old darkey songs, and also some real old songs. This fellow is always looked upon with great favor in the Bushwick and received a good hand upon his appearance with *Dixie Melody*. Mrs. Gene Hughes and company in "When He Comes Back," a war play, with her son coming back from the front, scored. Espe and Dutton juggled. Frisco, creator of the Jazz dance, with his own jazz band, was the real big hit.

HUSTED.

Barry McCormack Tops American

Barry McCormack and company headlining Loew's American Theater bill in an Irish sketch, "You Can't Beat Them," a tabloid drama mingled with music. Danny Simmons was present as "The Raw Recruit" and Chief White Beaver, an Indian singer, is a feature. Another strong link in the program was the run of Martin and Fabrini.

Catherine Crawford and her fashion girls top the last half of the week's program.

EXCELLENT BILL AT PALACE WITH KELLERMANN REVUE

Varied and Interesting Program—Two New Acts by Aaron Hoffman—Chic Sale a Hit

The Palace bill was all that a vaudeville program should be—varied, interesting and with several excellent high lights.

Tarzan, a monkey, with a sense of humor, started the show nicely. Tarzan has been trained to develop a grouch against the drummer and his efforts to reach that musician at any cost furnishes plenty of comedy. It's an out of the ordinary animal turn.

Joe D'Lier and Sam Green had second place, playing upon the piano accordion and violin. They did fairly well. Third place was allotted to "Their Honeymoon," with William L. Gibson, Regina Connelli and an unnamed third player in the cast. This went strongly. (See New Acts.)

Aaron Hoffman wrote "Their Honeymoon," and he also is the author of Henry Lewis's turn, which held fourth place at the Palace. This did very well, although it can be tuned up with effect. Eddie Leonard appeared with his black face ten just before intermission. "Dandy Dan's Return," Leonard calls it. (See New Acts.)

After intermission came Janet Adair. She did nicely with the position. Annette Kellermann followed with her revue (See New Acts), after which came Charles (Chic) Sale in his "Rural Sunday School Benefit," which remains unchanged.

AT PROCTOR HOUSES

"The Piano Movers" Featured at the Fifth Avenue

At the Proctor houses some interesting offerings were presented for the first half of the week. At the Fifth Avenue were "The Piano Movers," Rae Elinor Ball and brother, Ashley and Skipper, the Three White Kuhns and others. At the 23rd Street Theater Harry Keane and Bernice Girls were prominent. Danceland was featured at the 58th Street. Up at the 125th Street Theater Jimmy Hussey top-lined.

Foy and Willie Solar Win Approval in Chicago

Eddie Foy and his gifted family of seven lead the field at the Majestic this week. An especial hit was scored by the two young daughters of the famous comedian, who harmonized sweetly and in perfect time. Eddie himself contented himself for the most part with smiling benevolently on the efforts of his youngsters. Bryan, eldest son, of the navy, who collaborated on what of original songs were offered in the act, appeared with the family. Of the remaining bill, Willie Solar in gorilla cutups and whirlwind dancing of a distinctive kind went big.

THIS WEEK'S SWING 'ROUND THE EASTERN CIRCUITS

Albany

MAJESTIC—For the week-end, "Loyalty," a patriotic sketch, Agnes Kane, comedienne. The Russell Models, Fred Kernan, whistler, and Carmel Myers were good drawing cards.

PROCTOR'S—Lew Dockstader was a headline feature at Proctor's Grand on the week-end program. His material was all new and up to the minute and he won a genuine hit. Clara Howard, the musical comedy girl, was well received especially in her song numbers, *Blushing Bride and Groom, Oh, Frenchy, All Gone, and Watch, Hope and Wait, Little Girl*. Brown and Vincent offered amusing blackface comedy, their songs, *Rock-a-Bye Dixie, All Aboard for Dixie, and Some Day You Will Get a Good One*, went strong with the large audiences. HERRICK.

Buffalo—Shea's

Oh, Susie, Behave and Kisses are featured by Lynn Cowan in a comedy pianologue at Shea's vaudeville house this week. George White and his four attractive dancing girls head the bill. Jack Wyatt's Scotch Lads and Lassies in plaids and tartans sing and dance and pipe their merry way through a most delightful offering. The musical numbers are all old favorites. Ida May Chadwick and her Dad are well received in their character skit, "Wiggins' Post Office." Others on the bill are Bob Hall, "The Extemporaneous Chap," Walker and Texas in "Pastime at Three Corner Ranch," and Ernie and Ernie in comedy acrobatics.

TAYLOR.

Cincinnati—Keith's

A Peace Jubilee bill of ten well-balanced acts served to attract good crowds despite the influenza epidemic now raging in the city. Bert Wheeler and company proved funny in an automobile pantomime. Eddie Webber and Marion Ridnor, billed as youthful prodigies, proved that youth sometimes gets farther across the footlights than years of experience. At any rate, their act was refreshingly buoyant, the dancing good, and the songs, *Tell Me, Pretty Maiden, from "Florodora," and Everything is Peaches Down in Georgia*, scored.

Cleveland—Hippodrome

Lew Dockstader divided headline honors with Blossom Seeley at B. F. Keith's Hippodrome this week. Dockstader told a lot of timely stories in his inimitable way. His song, *Every Day Will Be Sunday When This Town Goes Dry*, made a big hit. Blossom Seeley, with her five able assistants, gave her syncopated entertainment, during which she introduced *Everything Is Peaches Down in Georgia, In the Land of the Tambourine, Indian Warrior, Regretful Blues, Cotton Pickers' Ball* and *Taking 'Em Down*, which she sang for an encore.

Dooley and Sales offered a lively comedy skit entitled "Will Yer, Jim?" in which they introduced a song which struck the popular fancy, *There's a Lump of Sugar Down in Dixie*. They also sang *Ziss, Ziss, Ziss and Dear Old Blighty*. LOEB.

Fall River—Empire

This new and wonderful theater continues to draw S. R. O. at every performance and is the talk of the town. The bill was headed by Perkinoff and Rose and the Imperial Ballet Dancers par excellence. Benjamin Hilbert, ex-physical director of the 111th U. S. Infantry, told an interesting story of how our American boys took Vaux, Belleau Wood and Chateau-Thierry that won him great applause. Samson Leonhard and company, assisted by Donald Mathews, presented a good musical comedy act that went big. GEE.

Indianapolis—Keith's

Princess Radjah in her original creations, Cleopatra Dance and the Arabian Chair Dance, headed the Festival bill of ten acts last week, but Van and Schenck, that popular team of song-writers, carried off the honors with great applause and many encores. "Somewhere with Pershing," with Ed. F. Hawley and company, was another popular act. Claude and Fannie Usher, to say nothing of Spareribs, the dog, were back again in their ever welcome sketch, "Fagan's Decision." Mignon, in some clever imitations of stage favorites; Ben Deely and company in that worn-at-the-edges sketch, "The New Bellboy"; Kharum, the Persian pianist; Tilu and Ward made up a very entertaining bill. KIRKWOOD.

Montreal—Princess

"The Sirens," a musical comedy in tabloid form featuring Frank Dobson, is the headliner at the Princess 9-14. "Discontent" is another bright sketch, capably acted by Clarence Oliver and Georgie Olp. Harry Breen does a clever "nut" act; Marion Harris does some ragtime songs acceptably; Ben Beyer and Miss Augusta are seen in a good comedy cycling act. The Ankers, naval gymnasts, minus one of their members who had been left behind from sickness, and Simpson and Deaves in a song and dance act, make up a good bill. TREMAYNE.

New Haven—Poli's

Lamb's Manikins opened the big bill at Poli's Palace this week. They went very well. Susanne Tomkins followed with her violin. Barnes and Hamilton with a dialogue act. Stanley Revue with *Bluebird, I'm Always Chasing Rainbows; I Must Be Loved By Someone and Taking 'Em Down* as songs. The Olagwa Troupe displayed muscles to great advantage. Then came Clifton Crawford, who made his usual hit. Hale Hamilton in "Five Thousand an Hour" was the picture.

HELEN MARY.

Philadelphia—Keith's

Philly has the best bill of the season this week, headed by Lucille Cavanagh in a series of artistic dances. The Urbanesque setting made a colorful background for this exceptionally graceful and pretty dancer. J. Hartley Manners has furnished Florence Roberts with a clever sketch, "The Woman Intervenes," and it was well received.

Sidney Grant opened with memories from "So Long Letty," and likewise sang *Yodel Ragtime Songs in Tennessee*. His stories pleased.

McFarland and Palace put over *Over the Top with Reilly in the Morning and Tony Goes Over the Top*. They also used *Oui, Oui Marie and You Can't Beat Us and Homeward Bound*.

The Friedlander and Hough novelty, "Sweeties," opened with *In My Dreams*. The rest of the sketch was broad farce but funny. CONN.

Pittsburgh—Davis

An excellent bill was presented to the patrons of the Davis this week by Manager Eugene L. Connelly, and crowded houses were the result. Easily the headliner was the very catchy playlet, "The Best Sellers," a musical fantasy in one act by Hermine Shone and company from the Actors' and Authors' Theater of New York. The applause the acting evoked indicated a pleased audience. Princess Radjah in her original dancing creations, "Cleopatra" and the "Arabian Chair," combined grace and agility in her work. The Bison City Four, as usual, breezy and witty, made a hit. Harry Cooper, "Hanky

Panky's" singing star, appeared alone in a series of old-time songs and medleys which brought down the house. Charles and Henry Rigoletto, assisted by the Swanson Sisters, gave a pleasing presentation of "Around the World," which combined music, songs, juggling and feats of strength.

LATUS.

Utica—Colonial

The bill the first half of the week was featured by a vocal sextette in a pleasing singing number entitled *Recollections*. Old-time songs and some popular ones, too, were well enjoyed. Halliday and Neville won considerable attention in their sketch, "The Battle of Whatsthause." Billy McDermott, well known to Uticans, again worked his tramp gags and his opera singing burlesque. Barnes and Freeman, one a really clever Jewish comedian, have a comedy number with a novel opening that set them right with the audience from their opening. Three clever girls are the Weber Sisters, who dance, sing and then spring a surprise by doing some daring acrobatic work. Quinn and Derex, two misses, sing and dance in the second spot on the bill, and got away with several bows. CLIFF.

Washington—Keith's

At B. F. Keith's Theater this week were Trixie Friganza and the Bessie Clayton organization. Trixie, minus professional impediments, presented "In Camp," by Jean Havez. Bessie Clayton has associated with her the charming Spanish artists, Elisa and Eduardo Cansino, assisted by Tom Dingle, eccentric dancer; John Guinan and Frank Hurst. Lieut. Gitz-Rice, a famous fighter in the first Canadian expeditionary forces, who won his meed of glory at the battle of the Marne, sang his songs of the trenches.

WARDE.

MISS HOFFMAN AS RIVERSIDE STAR

Beatrice Herford a Favorite,
with Wellington Cross
Doing Nicely

The Riverside bill topped by Gertrude Hoffman proved to be weak, playing badly. Nothing on the first half of the program stood out. Grouped here were Athos and Reed, Walter Clinton and Julia Rooney, "The Heart of Annie Wood," Senor Westony and Harriet Lorraine, and Tarzan, the monk. After intermission came Wellington Cross. Here the program showed its first signs of life. Beatrice Herford followed, doing very well. Her three numbers, "The Summer Hotel Gossips," "The Girl at the Telephone Station" and "A Woman at an Employment Agency," are all delightful.

Gertrude Hoffman followed in her elaborately staged and costumed specialty, with its dancing and imitations. Miss Hoffman makes some rather daringly done costume changes in her stage boudoir. She is using but two girls to assist in the costume changes and several musicians to augment the orchestra. While the Riverside audience liked Miss Hoffman, they apparently missed the usual bigness of the regulation Hoffman act. Probably that is why the star didn't crowd them in there as she used to when she carried a chorus.



Emma Haig, one of vaudeville's most engaging little stars. At present she is appearing with Lou Lockett in a dancing act which is acclaimed one of the hits of the season

IN THE SONG SHOP

Song Pluggers and the Madison Square Garden Six-Day Bike Race—Song Leader Jimmy Flynn Big Favorite with Crowd

BY E. M. WICKES

SOME PUBLISHERS say that it doesn't pay to plug songs at a six-day bicycle race, while others will offer forty-seven reasons showing why it does pay. If reports are true it must pay the promoters of the race, for I understand they received something like three hundred dollars from the four firms that had pluggers there. Each one was supposed to have handed over \$75. It the plugging stunt isn't profitable it isn't the pluggers' fault, for regardless of what part of the arena you happened to be in you were bound to hear from time to time *Everybody's Happy, Kisses, Everything Is Peaches Down in Georgia, The Statue of Liberty Is Smiling, and Tiada*, which the crowd called *Jada*.

The crowd that goes to the race every year expects to find the song pluggers on the job, as their singing helps to kill the dull hours when the riders don't feel inclined to pull sprints. And song boosters like Jimmy Flynn can easily get the crowd to join in the chorus of a good song. Jimmy was a big favorite during the race, and the way the crowd shouted for him at times you would think he was in the race trying to steal a lap. Bobby Nash, assisted by a band, taught the crowd how to sing the chorus of *Kisses*.

Maybe plugging at the Garden pays and maybe it doesn't, but whether it does or does not you will always find some publisher willing to take a chance.

Mme. Chilson-Ohrman a Santa Claus

Mme. Chilson-Ohrman, now playing U. B. O. time, is arranging with Gene Beifeld, owner of the Sherman Hotel in Chicago, to give a party on Christmas day to some kiddies of soldiers who have been killed in France, or who are unable to return in time to play Santa Claus to their own children. Mme. Chilson-Ohrman will be playing in Chicago Christmas week, so she will be able to see that they get all that is coming to them, including a visit to the theater.

Slides Won for "Red Wing"

During the halcyon days of colored slides Lindsey Gordon was an expert in slide making, and he turned out some mighty good jobs, especially the one he did for F. A. Mills on "Red Wing." The number wasn't selling as fast as Mills thought it should, and while talking to Gordon about it one day, Gordon said that he could make him a set of slides that would put the song over. Mills told him to go ahead, and Gordon, after days of trying finally induced some of the Indians then playing at the Hippodrome to go to Westchester to pose. The Red Men went along peacefully enough until they faced the camera and heard it click. Then they bolted and refused to pose. Gordon, not knowing what was up, coaxed, begged and pleaded with them to pose, as he stood to lose quite a few dollars if he didn't finish the job. He was paying the Indians \$8 a day, board and transportation.

After some quizzing he discovered that the Indians thought that every time they heard the camera click that it shortened their lives by one year. Before he could get them back on the job he had to raise the ante and induce a pretty girl to make eyes at one young buck, who in turn talked the others into posing. Gordon made such a good job of it that Mills gave him an order for eleven hundred sets of slides, and "Red Wing" sold more than a million copies.

"Mickey" Out at Last

Miss Ethel Broaker, professional manager for Daniels & Wilson, is glad to announce that "Mickey," the photoplay, with Mabel Normand as the star, has been released. This means much to her and the firm, as the song *Mickey*, published by Daniels & Wilson, is featured in the play.

For various reasons the play has been held up for months, compelling Daniels & Wilson from starting a big publicity campaign they had planned to make the song a hit. Regardless of what singers may do for the number, Miss Broaker figures that the play itself will sell at least 100,000 copies.

Other promising numbers issued by the firm are *Baby Memories*, *What Have I Done?*, *Oriental* and *By the Dreamy Nile*.

Are You in the Gallery?

Every week the DRAMATIC MIRROR will run a page of pictures of performers and if you don't see yours in this week you may see it in next. It doesn't cost anything to get it. If the reviewer happens to see you make a hit with some song, he will suggest your name for the following week.

A short time ago a booking agent said that his acts were so big that they didn't need any publicity, and if we had taken him at his word two of the photographs that appeared in last week's issue would never have been there. There isn't an act in the show business that can afford to do without publicity for any length of time, and the best proof of it is the fact that the press department of the U. B. O. office is always willing to get photographs of its artists for newspapers and magazines.



The Great Howard at the Globe, Philadelphia: "We'll All Be Happy"

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Rockabye Baby with a Dixie Melody } *A Letter From My Alexan* } *Janet Adair*

Can You Tame Wild Women } *Oh, Helen, I'll Be True* } *Henry Lewis*

When the Boys Come Home } *Can You Tame Wild Women* } *Wellington Cross*

Knoxville—Bijou

The first part of week Marie Russell was the headliner both in position and merit. Billed as "A Study in Brown," she appears in a marvelous make-up and striking gown and does very effectively *What the Church Bells Told*. In character she sings *Why Did You Make Me Leave My Old Kentucky Home*, but her *piece de resistance* is *A Letter from My Alexan*, and her costume is most stunning. Pisano and Bingham have a lively song and talk fest "At the Barber Pole." *I Am De Pop* is their big song. Coleman's Musical Manikins is a good act. Those Altitude Girls gave an aerial act of unusual merit, and better still one that is pleasing.

KRUTCH.

New Orleans

ORPHEUM—A good bill was shown consisting of Horace Goldin and company of Russian illusionists who are very clever in their line. Henri Henlere, presenting pianoflage, was very funny and entertaining. Devine and Williams in "The Traveling Salesman" and "Female Drummer" did some good comedy work, and Joseph E. Bernard and company in their comedy, "Who Is She," proved entertaining. Butterfly and Archer advertised as the Flying Weavers were fair.

PALACE—We have had Frank Gariner and company in a military musical comedy entitled "An Aeroplane Elopement," which seemed to please, and LaFrance and Kennedy in a black-face skit entitled "After the Battle," were indeed funny. Baker and Rogers did amusing work as two tramp comedians, and Camero Clemens and company, in a comedy skit, were satisfactory.

LOEW'S—Loew's divided the week with two good bills: Gertrude De Milt displayed a cultivated voice. The Royal Yuena Troupe of Japs do strenuous acrobatic work.

QUINTERO.

EVA TANGUAY STARTLES COAST

Comedienne Headlines at Los Angeles, Orpheum—Other Features

Eva Tanguay headlined. She continues to tell about "loving it," while she works her eyes, and to tell how "the older they are the harder they fall," with irrelevant wrigglings. Her duds are startling as usual, the most startling one being made of \$10 bills or maybe twenties. But she says they aren't stage money. She uses another song, a war number, *Mother Has Done Her Share*, and *It Costs Too Much to Live*.

Homer Dickinson and Gracie Deagon scored a big hit with the crowd, Miss Deagon's simp kid stuff being as irresistible as ever. Dickinson played the piano part of the time, and the pair kidded through *The Story Book Ball* as an encore. A serious little number, *I Wish I Could Sleep Until My Daddy Comes*, was sung by the girl. Most of the act is patter, but Dickinson has a personality that wins.

"Married via Wireless" is a fairly pleasing tabloid comedy by Pollard Brothers, in which Queenie Williams and William Pollard are featured. Most of the music is incidental to the piece, with song hits, *Give Me All of You* and *I Hate to Lose You*, the latter of course popular. Queenie Williams scored an individual hit. The scenery showing sea-scape with craft moving was a feature.

Wilbur Mack has re-written and re-girled his act, "Tickets for Two." Gladys Lockwood replaces Nella Walker, and the act gets over as well as ever, scoring a hit. The couple sing two or three songs, including *I'm Going to Hang Around Until I Make You Care for Me*, with some dance steps. Mack makes a hit with *I Want to Go Over*, and both sing *Lessons in Love*.

Eddie Foy, the Florenze Duo and Alla Moskova are on the bill.

KINGSLEY.

San Francisco—Orpheum

An allegory, in which the "Carry On" spirit is vividly presented, holds the first place at the Orpheum this week. "All Democracy" is the title of the sketch. Bennett and Richards presented a black-face act entitled "Dark Clouds." Ernest Ball, the song writer, sang some of his melodies, assisted by Maude Lambert. Officer Vakes and Don, the inebriate dog, attracted attention. Grace Dunbar Nile is here again with her comedy, "Petticoats." Walter Brower and Dale and Bureche completed the show. The only holdover is Trix Sister's act.

A. T. BARNETT.

St. Paul—Orpheum

The artistic hit of the bill at the Orpheum was the Robert T. Haines company in "The One Way Out." Mollie Fisher and Charles Wyngate, both former stock favorites here, gave the star excellent support. Stella Mayhew warbled coon ditties as only Stella can, and the Barr Twins looked chic and fetching in all of their large array of costumes. "Those French Girls" was an act that helped the bill a lot.

JOSEPH J. PFISTER.

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NOTICE

The undersigned, J. HARTLEY MANNERS, gives notice that he has taken an appeal to the United States Circuit Court of Appeals, from the decision in his suit against Oliver Morosco, respecting the motion picture rights to "PEG O' MY HEART," and he is advised by his counsel that the appeal will be heard within two months.

He also gives notice that under his contract with Oliver Morosco, no alteration, elimination or addition can be made in the play without the approval of the author, and Mr. Manners has not consented to any alteration, elimination or addition to his play pending the appeal.

J. HARTLEY MANNERS

David Gerber, Attorney
32 Broadway, New York City

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WHY A SUPPER SHOW?

Good Music Just as Necessary There as Anywhere
—A Good Exception

By E. M. WICKES

SUPPER to you may be a show or a battle. To some it means more or less—price and the "pep" of the booking agent playing an important part in the "more and less" act. To the birds who live in a cottage within a fifteen minute sprint to a railroad depot, who love their wives and have kiddies that meet them every evening and say "Here comes my daddy now!" supper is the end of a perfect day.

To an actor a supper show is a non-essential evil, while to some orchestras it is an opportunity to finish a game of cards started in the corner cafe. To some pianists who play for pictures the supper show must be a nightmare. Theater patrons not infrequently say the sounds coming from the piano resemble the results of a nightmare.

Do you ever read Walter Kingsley's "Vaudeville Volleys"? If you don't, do. In them he shows how George Gottlieb lays out the various acts on the big time bills. And by following his layouts you may find out who lays out the supper shows of the theaters that run pictures and vaudeville, Loew's American excepted. If nobody lays them out, somebody should, and whoever tackles the job should take pains in laying out some of the piano players who get money under false pretences.

An Ambidextrous Pianist

The other night I saw a man at a piano in one of the Proctor houses playing for the picture with his left hand while trying to write music with his right. And of all the dribble that ever dribbled from a piano he was grinding out the worst. In a way, however, you couldn't blame him. He was simply out of place. He should have been up on the stage doing an act—two things at once—sort of a novelty juggler. There's another bird who plays a Goulash Review for a Charlie Chaplin comedy while he vamps a few girls in the seats behind. Music to these birds means nothing—it has no value, except a small commercial value to themselves. They never think of trying to give the audience some pleasure by attending to business, and they don't care whether you like the music—beg your pardon—the sounds, or not.

Music of Equal Quality

Music for the supper show should be of the same quality as that given to the other shows. People pay the same price in many cases, and if the supper show isn't worthy the same care and attention, insofar as the music is concerned, why not eliminate the pianist or orchestra and install an organ, for the organ will not try to do two things at once, neither will it die on the job. Many pianists, if taken out of the pit and

put on the stage to play, would get a big hand, because they would do their level best, knowing every eye was turned on them. Down below the footlights, however, they have an idea that anything will go. In many cases pianists pay so little attention to business of leisure hours that they have little or nothing to play from memory during a picture.

In one of the preceding paragraphs Loew's American Theater was mentioned, and all because the orchestra there deserves it. Any time you wish to hear popular music, and classical, well played during a supper or any other show, just drop in. The fellows in the pit there never let up during a picture, and they always have something that is timely and entertaining. But you don't wonder at their efficiency and attention to business once you discover what a first-class manager has charge of the house. I don't know his name, but he is always on the job trying to make everyone satisfied and comfortable.

Its Commercial Value

Music always did and always will possess an artistic and commercial value. And if it didn't theaters like the Rialto and Strand would not pay so much attention to it. Bismarck knew the value of good music, for he is credited with having said that *Wacht Am Rhein* was worth many regiments to the German Empire—now defunct. It isn't likely the Allies would have had half the "pep" and dash if they hadn't been able to get music. No one will ever know the big part music played in winning the war. An incident showing how the soldiers were affected by the different kinds of music occurred behind the trenches in France some time ago where a Canadian regiment was resting after having come in from a hard battle. One soldier, hoping to cheer his comrades, started to sing *God Save the King*, but the only response he received was sighs and tired looks. Another fellow tried the *Maple Leaf*, Canada's anthem, but no one joined him. A soldier, when writing to his folks about the incident, said that his comrades had been too choked with emotion to join in either song. They sat there gazing at one another like men about to face the firing squad. Then suddenly a red-headed chap carrying one arm in a sling jumped up and began to sing the chorus of *Tipperary*, and in a few seconds he had the entire crowd singing and laughing.

Music's General Effect

In one way or another music affects people all the world over. Good music—popular or classical—properly played at the opportune moment has a good effect on hearers, and good music poorly played produces a bad

effect and creates resentment. Individuals as a rule do not complain to the manager of a house, feeling in most cases that they will obtain no satisfaction, while the managers at times are not aware of the poor service until business begins to fall away. People go to the supper show to see pictures or vaudeville and listen to good music, and if the supper show should not receive as much attention and care as the others, then why a "supper show"?

STRAND—NEW YORK

A Many-hued Program Pleases
—Startling Setting for Song

The Strand went in for novelty last week and presented a program that was notable for its getting away from the banal. The overture was the *Dance of the Hours* from "Gioconda," always popular. The song novelty of the week was *Good-bye France*, written by Irving Berlin and sung by Harry Hoch, a baritone. The setting for this was quite unusual, in that it was sung from the rear of a passenger train coming out of France at a good speed.

The feature was Wallace Reid in "Too Many Millions." The orchestra played for the theme a new composition of Friml, *Adieu*. It was ideal for the lovers. A funny touch was put in where the waitress has her bill of fare thrown on the screen in the shape of a chromatic scale. This was followed by the flute, and later by the trombone, and created a roar of laughter. Other numbers were Robert's Drunken Theme: *A Big Night Tonight*; *This Is the Life*; Riesenfeld's *Agitato*; *In the Starlight*, Huerter; and Mr. Brigham used for the organ Theodore Benda's *The Woodland Inn*; Raymond's *Joy of Youth*, and Dvorak's *Humoresque*. As a solo he played selections from *Lucia*.

BUFFALO—SHEA'S

Tobani's "Extase" Theme
—Patriotic Stage Setting

"Sporting Life," Maurice Tourneur's Paramount feature, is the attraction at Shea's Hippodrome this week. The theme used for the musical setting is "Extase," by Tobani.

Among the more popular numbers on the program are *Little Johnny Jones*, Cohan; *Heart Wounds*, Grieg; *Mock Morris Dance*, Percy Grainger, and during the race scenes parts from the overture to "Orpheus" and "Pierrot," by Fink.

The overture is a selection from "High Jinks," and the patriotic stage setting is entitled "For the Freedom of the Seas," and shows the guns of Uncle Sam's big war dogs.

"Who's Little Wife Are You" is the comedy, and popular medleys are played during its screening. Mutt and Jeff, the Hippodrome News, and a scenic complete the features.

RIVOLI—NEW YORK

English Arts Prevail—Remarkable Scenic—Another Wenger Setting

The Rivoli's overture last week was *Ideals*, Liszt, splendidly conducted by Erno Rapee. An unusual scenic called "Clouds that Smile" was shown, while the orchestra played the beautiful *In the Garden*, from Goldmark's *Rural Symphony*. This picture roused applause from sheer beauty of photography. Emanuel List sang the old favorite, *Little Grey Home in the West*, and Madeleine D'Espinoy made a charming figure in the song, *A Little Love, a Little Kiss*, with a special setting by John Wenger.

The feature, Elsie Ferguson in "Under the Greenwood Tree," inspired the use of some English tunes. *Songs from Shakespeare*, arranged by Borch; *Merrie England*, Binding; *Three English Dances*, Quilter, and the *Nell Gwyn* and *Henry Eighth* dances of German were some of the numbers. Hugo Riesenfeld's fine little caprice, *Jeanette*, figured in the program. The love theme was Nevin's *Romance*.

The Review included many popular marches: *Semper Fidelis*, *You Bet You're a Grand Old Flag*, *Invincible Eagle* and *Liberty Bell*.

LOS ANGELES—

GRAUMANN'S

Enlarged Orchestra and Special
Stage Setting for Song

Graumann's opened bigger and better than ever, to quote the circus men. There's a bigger and better orchestra, for one thing, under the direction of a new leader, Max Weil.

"Out of a Clear Sky," starring Marguerite Clark, is the feature. The musical theme, *Salut D'Amour*, merges from fantasy to gavotte, and is entirely delightful accompaniment to the picture.

The Rose of No Man's Land is being introduced by Jesse Crawford, the popular organist, with a special stage setting. The rose is a Red Cross nurse in tableau in the midst of No Man's Land.

Beulah Dale, operatic soprano, sings *The Old Folks at Home*.

CLEVE'D—STILLMAN

Griffith Feature Played as a
Victory Picture

"The Greatest Thing in Life," the current attraction at Loew's Stillman Theater, Cleveland, proved one of the artistic treats of the season.

Director Spitalny built his musical accompaniment around two main themes, *When a Mate Comes Knocking at Your Heart* and the opera "The Brazilian Girl," with foreign strains interspersed to fit the action.

Manager Jack Kuhn featured the Griffith production as a Victory picture. He didn't play up war situations, but rather emphasized the happy conclusion of the photoplay as being symbolic with the end of the war.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"Too Fat to Fight" (Goldwyn)

Love them suggested: *Sympathy*, Friml (Schirmer).

Open with a light intermezzo.

Title: Especially Helen Brewster—theme.

T. I'm gonna make a date—light one-step.

At Dimples and Helen—theme.

T. There was always someone—Play *I didn't raise my boy to be a soldier* (phonograph if possible).

T. I adore war—light intermezzo.

T. It's the worst moment—heavy, dramatic.

T. And they are fighting—*Marsellaise*.

T. It makes my blood boil—back to dramatic.

As Dimples breaks record—bright, lively.

Dimples on car—theme.

Dimples starts to run—back to bright.

T. The badge of Honor—*Battle Hymn of the Requie*. Then into rather serious, semi-dramatic.

T. Mr. Brewster came home—brighten up.

T. A malefactor—soft, tender.

T. War had lately—sombre.

Dimples again in Y. M. C. A.—bright, lively.

T. And it was—theme.

T. The Pots Damn Gang—bright.

T. Untouched as yet—soft, tender.

T. Another American—sound taps.

T. To the "Y" man—light.

T. Anything wrong at home?—soft, tender.

T. K. of C. sign—bright.

At ruins—*Onward, Christian Soldiers*—then bright.

At "Y" hut—theme—battle furioso for next scene.

T. By morning—soft, *Battle Hymn*, then tragic.

Helen sees Dimples—theme.

T. It was several days—soft, tender melody.

T. Hospital Hunting—sinister, agitato, watch bomb.

T. For conspicuous bravery—military mood, then theme.

"Wives and Other Wives" (American-Pathe)

Love theme suggested: *Memories*, Huertor (Boston Music Co.).

Open with theme, softly.

Title: Challoner's friend—neutral.

Challoner enters—soft agitato, work up dramatic with action.

T. Get my handbag—agitato to action, watch shot.

T. The young husband—rather dramatic.

T. Mrs. Craig, meet Mrs. Challoner—neutral intermezzo.

T. As agreed upon—light caprice.

T. Mr. Doubleday hits upon a plan—sinister.

T. At after dinner coffee—caprice.

T. Get the jewelry—soft agitato.

T. The Doubledays cause—soft hurry, rather burlesque.

T. I found these letters—soft mysterious.

T. It's all right—neutral.

T. Mrs. Challoner determines—mysterious.

T. You scoundrel—agitato.

Craig stops struggle—neutral, quiet. Then theme.

T. This is too much—agitato.

T. Whew! an exciting night—theme to end.

"Hitting the High Spots" (Metro)

Love theme suggested: *Wien I come home to you*, Grey (Huntzing and Dilworth). Use chorus only. Open with neutral, slow, rather quiet.

Title: Very easy for you—rather sinister (watch shot) then dramatic.

T. A match-making mother—rather tender mood.

Lyttel turns on water—agitato.

Alice tied to tree—theme.

T. The rebels have killed—neutral.

T. In Tropico—Spanish mood.

T. A rebel chief—sinister.

T. The Balboa—soft Spanish character (watch shot).

T. The Federal Governor—slow, serious.

T. What a few weeks—light intermezzo. Agitato at quarrel.

Durland reads sign—dramatic (watch shot), then agitato.

Mexican running away—soft dramatic.

At Calendar insert—bright Xmas music.

T. Xmas with the man—soft.

T. Sorry to hear—rather dramatic.

T. An exciting Xmas afternoon—Spanish, loud at drinking scene.

T. On this sacred day—dramatic, and into agitato, or hurry to action.

T. He will try—dramatic; water barrel upsets, agitato.

T. Trapped—continue hurry (watch shots); if desired play dance orchestra to action, Spanish.

T. The Gringo is among us—confusion.

T. The Gringo, he no play—soft, tender, minor.

Blake enters—agitato for fight. Bob goes out—love theme; organ at church scene. Softly at ceremony.

T. Mother, kiss your son—theme.

"Treat 'Em Rough" (Fox)

Love theme suggested: *Somewhere Someone Is Waiting for Me*, Vete (Artmusic, Inc.). Pray refrain only.

Open with western allegro style (watch shots).

Title: Stranger, I'm glad—slower, rather serious.

T. A happy family—agitato (watch shot).

T. The idea of me—dramatic.

T. The Radford homestead—love theme softly.

T. I received another warning—western allegro.

T. Thanks to Mary's nursing—bright intermezzo.

T. The only entrance—hurry.

T. Next day, Ferguson—neutral, rather sober.

T. Which same is—fight agitato.

T. Three in this game—dramatic.

T. Oh, Mr. Ferguson—theme.

T. The next day—hurry (watch shot).

T. Changing the Two Diamond—sinister.

T. Ben Radford waited—agitato.

T. As for the second charge—dramatic into lighter.

Leviat in trees—agitato.

T. It's all right, sis—dramatic.

T. Things will be hot—hurry to action, alternate loud and soft.

T. At daybreak—rapid; grass afire, big hurry (watch shots).

T. Don't expect me—slow minor measure; back to hurry; shots.

At Ned—quiet, tender.

Mary sees Ned—theme.



J. HOLMES TRAVIS,
Organist of Sugg Theater, Chickasha, Okla.

BROADWAY—N. Y. "Kisses" Theme Accompanies "Wanted for Murder"

The feature was "Wanted for Murder," with Elaine Hammerstein. Mr. Bradford used *Kisses*, a new song, for the love theme. This composition is very catchy and is by Sullivan. Other numbers used during the action were parts of *L'Arlesienne*, Bizet; *Send Me Away With a Smile*; the *Caucasian Sketches*, Ipolitow-Ivanow; and two marches: *March Patriotic* and *General Mix Up*. These with the usual hurries and battle furiosos made up an excellent setting. Pearl Frank and Henry Bloom, both in costume, sang *The Rose of No Man's Land*. Mr. Johnston, the organist, played a *Promenade* by Wely.

The Current Events gave a chance for playing up some good march movements. *Cheer Up* opened the first scene. Then came *I May Be Gone for a Long, Long Time*; *The Wallabies*, by Lithgow; *When Yankee Doodle Learns to Parley Vou*; a pretty waltz, *Roses of Arcadia*; at scenes of President Wilson sailing, *Our Boys Across the Sea* was played; Lampe's *Songs of the Nations* completed a well set up news review. . . .

PHILA.—STANLEY

Friml Theme Used—Pagliacci and Organ Solos

Last week the Stanley showed Griffith's new picture, "The Greatest Thing in Life." Albert F. Wayne, the musical director, selected the popular *Sometime*, Friml, for his theme. For the lighter scenes he used *Canzonetta*, Hollaender; *Petite Bijouterie*, Bohm, and *Canzonetta* by Hammer. For war scenes: part of *Athalia* overture; *Battle Hurry* by Brockton; *Battle Agitato* by Riesenfeld; *Robespierre*, and a *Heavy Agitato* by Lake.

The Scenic was Bruce's "A Bit Odd," and in this were played the *Doppler Nocturne* for a trio of cello, flute and violin, and *False Caprice*, Hemmelsberger. The organists, Mr. Maitland and Mr. Lancaster, played *Concert Overture*, Faulkes, and the *Swan*, Saint-Saens, respectively. The overture was selections from *Pagliacci*, played by the orchestra. . . .

PITTSBURGH—GRAND

Ambitious Program for Feature and Comedy

"The Road Through the Dark," with Clara Kimball Young, packed the Grand with an enthusiastic audience.

The musical program compiled by Zoel Parenteau proved a splendid setting for the stirring scenes. The opening selections were *Canzonetta*, Godard, followed by *Prince Ador*, Rubner; *I Love Thee*, Grieg; *Prayer*, Franck; *Amour Brise*, Gillett; *Shepherds All and Maidens Fair*, Nevin; *Adagio Cantabile*, Strauss; *Robespierre Overture*, Litoff; *Open Thy Blue Eyes*, Massenet; *Evening Sounds*, Kriens; *Prelude du Deluge*, Saint-Saens; *A la Bien-Aimee*, Schutt; *Cossack Lullaby*, Liranek.

Conductor Broady rendered *Mignon*, by Thomas, as an overture with the Grand Symphony Orchestra during the screening of "Her First Mistake," Mack Sennett comedy.

"Perfectly Fiendish Flanagan" (Paramount)

Open with a western allegro (watch shots).

Title: This, Rollo—music hall dance, Spanish style.

T. That is his private cemetery-digre.

T. Listen, Gringos—agitato.

T. Have you had? dramatic.

T. Ten feet later—neutral.

T. And back where—the music hall dance again.

T. My finish, eh? agitato.

Phoebe Slush approaches—play *Hearts and Flowers*.

(Note: Mr. Flagg has stated that he dislikes ragtime played to his various comedies, unless a dance demands it. Leaders should govern themselves accordingly.)

SCREEN SCENES



"I'll tell the world," says Dorothy Gish to her skeptical friend in "The Hope Chest" (Paramount)



The peace offering doesn't seem to get over well. Rosemary Theby in "Love's Pay Day" (Triangle)



"Unaccustomed as I am," begins Charles Ray in "String Beans" (Paramount)



The gaily-bedecked party appears about ready to tell the real truth. "The Captain's Captain" (Vitagraph)



Shirley Mason's coyness traps the German agent in "Good-Bye, Bill," a new Paramount picture



Gloria Joy inspiring ecstasy in "Fortunes of Corinne" (Pathé)



Mitchell Lewis looks as though he were ready to fight in "Code of the Yukon" (Select)



Leah Baird and Edmund Dalby in a thrilling scene from "In the Hands of the Hun," Episode 8 of the Pathé Serial, "Wolves of Kultur"

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

THIS department has given much space to the "outrages" perpetrated on motion picture cameramen by New York police officers; and on the other side it published a letter from Mayor's Secretary Whalen which suggested that if New York policemen acted in the manner alleged it was probably at the instance of Federal officers. He stated that the municipal authorities did not believe in suppressing our pictorial press.

Whalen wasn't "passing the buck," either; he spoke for a city administration that was "notoriously" favorable to the movies, and which could gain nothing by abetting Cossack attacks on photographers who were merely performing their duty toward their employers and the public.

If the Old Exhibitor had the slightest doubt of the origin of these attacks before, the protest of a Manhattan newspaper at the unlawful manhandling of its own accredited representative by troops at one of the piers is all-satisfying.

The "organized preventive measures" adopted against motion picture representatives, of which this page has taken cognizance, occurred, it should be noted, while the war was still on. The incident which I am now going to relate, and which is the subject of the newspaper's protest, took place just last week.

The ship which the newsgatherers have been accredited to board reaches its pier and the gangplank is out:

A reporter on the pier stepped upon its edge and immediately was buffeted back by a strong olive-drab arm. "Who are you?" demanded the soldier, a Captain with a pretty yellow brassard marked "Headquarters." "A newspaper man," confessed the reporter.

"Oh, a newspaper man, hey? Well, get out of here!"

Thickheadedly failing to appreciate that a "gatherer of items of news interest" is in a class with the Germans, the reporter persisted and drew forth the pink slip.

"Never mind; nothing doing," came from the pretty yellow brassard marked "Headquarters."

"But this permit is signed by your commanding officer, Gen. McManus."

"You're a newspaper man, aren't you? Well, get off! Skip away or get locked up!"

Just then a sergeant came along and spoke things. The reporter held his hand on a pencil. The sergeant held his hand on a pistol at his side. The sergeant did not care how severe the argument became.

"Now, don't start to argue, or I'll lock you up," he thundered, glancing captainward for approval.

Informed by the reporter that his superior officer, Gen. McManus, had signed a pretty pink pass, the Sergeant, with all the sonorous authority of a Colonel or an Admiral, thundered, "Now, get to hell out of here and shut up! Put your passes away!"

Bolsheviking the Whole Press

Substitute "motion picture man" for "newspaper man" and the story is a repetition of what our photographers have encountered, credentials or no credentials, in the simple performance of duty. The description of terrorist tactics is familiar. Is it right that the press, pictorial and newspaper, must be suppressed—that Force in the hands of its agents break the cameras of the one and threaten to "lock up" the representatives of the other?

What kind of age are we in, anyway?

Are we "kidding" ourselves? Are the Bolsheviks here, too?

America has a number of jobs ahead of it. One of them is the securing of a just Peace for all the

News Gatherers, Movie and Otherwise, Still Meet "Organized Prevention"—Star Efficiency—Weakening Independents—Clever (?) Exhibitors—Who Is Wrong?

world at Paris; next is the making secure of that Freedom of the Press, which we always thought we had, so that accredited photographers and reporters may perform their labors minus the risk of lockups and smashed cameras.

The newspaper account concludes:

Having thus bolsheviked the reporter from the gangplank and having thus suppressed the news, the soldiers near by, numbering a dozen or more, turned their attention to other reporters and camera men who dared to seek to board the ship to ferret out in most dastardly manner the heroic tales of the returning troops so that their folk at home might thrill in the narrative of their exploits.

Right and left the reporters and photographers were bolsheviked from the pier by men who wear the uniform of Liberty.

The Star's Popularity—Inside the Studio

Why is a star? Where do some of them get their "head"? So asks the outsider who happens to stray into a studio, and aforesaid outsider is not to be blamed. The screen personality which charms millions is sometimes, in the studio, disliked by all.

Luckily the great public outside doesn't know it, and the star's popularity, in a dollars and cents way, is saved!

Frank Bushman, from an eyewitness' report, is not *that* kind of a star. His studio is thankful for it, too.

"Do you know," says this eyewitness, "the bunch around Bushman work better for having him near?"

It appears that no one connected with the making of the Bushman-Vita pictures, whatever his station, can do good work without the star detecting and praising it. Said one of the technical crew—not a very highly placed man—to my informant:

"I went out of my way yesterday to get an extra effect in that set you see before you, and, of course, Bushman noticed it. He was rehearsing a difficult scene, but I could see his smile of approval. When the rehearsal was over he stepped up to me, in the company's presence, and said: 'That was an improvement. You used your brains that time, and I certainly appreciate it. I appreciate every little twist you put into your work that is going to help the picture.'

Bushman is always heartening the staff that way. He lets them know he is "one of them"—doing what he can to get the picture over. He never "struts," or if he does it is in the picture and as per script—and his time between "takes" is for serious consultations with the workers about him.

If stars, men and women, would get into this same "consulting" habit, pictures would not cost so much to produce and producers' books would be able to show profits.

Dissension in the studio—born of favoritism and absence of fair play—is a wastage cause that trade writers

have thus far overlooked. An organization that is not in harmony cannot operate at the maximum of efficiency.

Anita's Gain is Independent Field's Loss

I am glad to see that Louis Mayer, Anita Stewart, Joe Lee, et al., had the good sense to engage Lois Weber as directress for aforementioned Anita Stewart; but I regret just the same that Lois Weber dropped out of the field of independent producers.

Here again it is a case of not enough.

There's Edgar Lewis—
And Maurice Tourneur—
William A. Brady—
Perret.

And it did look like such a promising field once on a time, a field that was sure to grow. A mere handful continue in it! Lois Weber is a big loss. The L. & W. Productions stood at the top of the list on both the artistic and earning side.

Is Edgar Lewis seceding, too? I hear that the lure of a tremendous salary is tempting him. For virile stuff there is no better producer in the country. But it has been some months since an Edgar Lewis Production found its way upon the market. Can the only Edgar have demobilized his independent unit?

Well, it does look bad for the prophets of 1917 who said the day was nigh when all the really good directors would be operating their own companies.

Darn these high salaries, anyway! They don't mix with prophecies now!

Mention of Lois Weber reminds me that the only other woman producer of worth-while films is back of a megaphone again. I speak of Alice Blache, who "brought out" the great Petrova and put her over. Madame had few rivals in the making of drama around a female, and I am surprised that she permitted herself to go into retirement.

Directing should be a woman's field, but it's odd how few of them have made good in it.

The prophets were wrong again here!

This movie business is a bad game to prophesy about, ain't it, Jim?

Holier-Than-Thou Exhibitors Becoming a Nuisance

I wonder why some trade papers give space to these exhibitor criticisms of producers?

I'll wager that most of these exhibitors—from the tone of their comments—can't run their own businesses properly.

And yet they advise the manufacturer how to run his!

The height of impertinence!

These are the fellows, I suppose, who "trim" Griffith's or Tourneur's or Lewis's pictures—cut the "dead action" out! Ownership of a theater

somewhere, or the job of managing it at \$50 a week, qualifies these "experts" to tell better men how to conduct themselves. A fine waste of good white paper! When will the trade press refuse space to these ravings?

Here is John H. Kunsky, who isn't jealous small-fry at all, and, indeed, surprised us in the role, joining the hue and cry. "Long titles" is John's lament. John puts on a good show in his houses in Michigan, and you'd think that would keep him too busy to write the following:

I wonder whether the trade journals have ever investigated the results to exhibitors of the long titles for productions? It is an evil which has contributed many difficulties to the ordinary troubles of the theater operator.

In many cases manufacturers put such long titles on their productions that it is almost impossible for the exhibitor to get any kind of showing in their newspaper advertising without spreading copy over half the page at an enormous cost. Take such titles as "The Woman the Germans Shot," "The Dawn of Understanding," "The Man Who Wouldn't Tell," "For the Freedom of the World," "Italy's Far Flung Battle Line," "Rosemary Climbs the Heights," "Why I Would Not Marry," or any one of a score of others that have been released recently and analyze the exhibitor problems in advertising them.

Like the rest of the critics, John doesn't tell us how he would do it. He misses the point of these titles: that every one of them is tiny-worded. Five words are not too many, when the words have but four or five letters. The title "The Dawn of Understanding" we concede to have a large word at its finale, but is the title as a whole overlong or clumsy? Not one of the titles Mr. Kunsky quotes but pertains to the story it is taken from, not one could be changed for the better, not one "makes it impossible for exhibitors to get any kind of a showing in the newspaper."

I can understand rot of this sort when it comes from slot dealers who suddenly find themselves "showmen" or movie managers, but when the "regulars" among exhibitors like Kunsky hit such a trail, I'm darned if I don't get to wondering.

If "Somebody's" Right, Everyone Is Wrong!

Superintendent Richard S. Redfern of the Rochester Society for the Prevention of Cruelty to Children blames a large share of the matrimonial troubles of his fair city on the institution that you and I get our daily bread so proudly from.

"The women of to-day," he states, "are getting outside the home more and more. And one important reason for it is the moving pictures."

On the other hand, Anti-Saloon Leagues and prohibition bodies have greeted the movies as the enemy of the saloon and the friend of the home.

If somebody's right, then lots of us are wrong—all wrong. Several tons of treatises bearing on the "uplift side" of the magic screen are doomed to destruction. Our friends among the reformers and social workers had better see Mr. Redfern before handing out any more movie endorsements!

"Watch your step!" is the warning to them. The home they thought was being made happy was in reality being WRECKED!

ACTION ON RESOLUTIONS OF PICTURE INTERESTS FAVORED BY COMMITTEE

Opposition to Equal Recognition of Film Industry Prominent in Deliberations at Chamber of Commerce Convention Was Overcome by Publisher of Textile Trade Paper

NO ACTION has as yet been taken by the Committee on Resolutions at the conference of the Chamber of Commerce of the United States in Atlantic City upon the resolutions which were presented by representatives of the motion picture industry protesting against competition of the Government in the rental of films and urging the abolition of the censorship system now in existence. There is a belief among the picture men that their resolutions will be given favorable action, inasmuch as the various industries represented at the conference recognized the importance of the films in the vast reconstruction work ahead.

However, this recognition on the part of some of the bodies at the conference was a belated one. That it finally was won was due largely to the efforts of one of the leading textile trade paper publishers who, having been appointed chairman of the major group to which all resolutions come, urged that fair and earnest consideration be given to the requests of the film interests.

Civil Engineers' Opposition

There was some opposition to granting conspicuous attention to the picture industry, notably among the civil engineers. This was partly due to the fact, it is reported, that this was the first time in its history the industry had been placed on a par with the other great industries of the country, and representatives of the engineers wanted to keep the deliberations of the conference, it is said, confined to the older and more conservative groups in session. Also there was some feeling manifested against the film men because in the resolutions which they drew up many pages were devoted to a résumé of the war work of the industry and there was only time at the conference to consider the major necessities of the business world in the reconstruction period.

But the picture men had their day in court and succeeded in placing their main resolutions before the conference. The film interests were represented by a committee from the National Association of the Motion Picture Industry. The personnel of the committee includes: Adolph Zukor, representing the producers' division; Peter J. Schaefer, for the exhibitors' branch; Will C. Smith, for the supply and equipment division; Walter W. Irwin, for the distributors' division, and John C. Flinn, for the general division. The members took an active part in the proceedings, with the assistance of William A. Brady and Executive Secretary Frederick H. Elliott. At a meeting held in Hotel Traymore these men adopted the resolutions which were presented at the conference.

These resolutions took up first the accomplishments of the motion picture industry as an arm of the Gov-

ernment in time of war, reciting the great aid which the films had given in the Liberty Loan campaigns, their assistance in the fuel and food conservation campaigns, in the recruiting campaigns of the War and Navy Departments and the Four-Minute organizations, in the Red Cross campaigns; their co-operation with various departments and bureaus in the conduct of the war and the use which had been made of them as entertainment for troops in the trenches, back of the lines and in cantonments and in hospitals.

Resolutions in Part

The main part of the resolutions read in part as follows:

Whereas, notwithstanding these activities the Federal Government through the Committee on Public Information did enter into and now is engaged in commercial competition with the motion picture industry by renting to motion picture theaters at a high price a news reel containing pictures of war scenes on the various battlefronts, and designated as "Official Government pictures," as well as long films known as feature pictures, thus depriving the news reels and the feature pictures of the industry of revenue to the extent of the revenue diverted to the Committee on Public Information, which revenue to such committee was and is promoted by advertisements in the various trade papers advising the exhibitors in effect that it was their duty as patriotic citizens to exhibit these official films and likewise advising exhibitors that those who did so would receive a certificate signed by the chairman of the Committee on Public Information acknowledging the exhibitor's patriotism and aid to the Government, and that such certificate was appropriate for framing and displaying in the lobby of his theater to his neighbors and patrons and

Universal Recognition

Whereas, the motion picture is now recognized not only to all civilized peoples, but by their respective Governments as well, as one of the most potent means of education and enlightenment and in fact during the war constituted one of the chief schools of patriotism of the American people, and of the war education of people, so necessary, and

Whereas, the picture in motion, speaking as it does a universal language and going as it does into all countries is destined to teach the peoples of the world of each other and thus to bring about a realization that fundamentally there is but slight, if any, difference in the ambitions, desires and hopes of the human heart wherever it be, with the exception of the Hun, and that even with him it is to become a strong medium through which his character and disposition shall be brought in accord with the rest of humanity, and

Whereas, such a universal understanding will largely be the means of enabling a League of Nations, if it be formed, to continue to exist, and to be the means of avoiding future wars, and

Whereas, the motion picture industry is fully cognizant and has proven itself to be so, of its responsibility to the public at large, and

Industry Constantly Attacked

Whereas, it is constantly attacked in various State legislatures and at times in the National Congress by the introduction of censorship bills promoted by small but well organized groups actuated by prejudice, malice, narrow-mindedness or jealousy, whereby the motion picture is to be submitted to a small committee with arbitrary powers who shall say that the citizens of this country shall see, and

Whereas, the censorship of the motion picture cannot equitably and properly be differentiated from the censorship of the press, particularly as the motion picture is now furnishing a news service to the public in many instances within twenty-four hours after its publication in a newspaper, and

Whereas, one of the fundamental principles upon which our country was founded, and for which the Revolutionary fathers fought was the freedom of the press, so essential to the maintenance of our political institutions, and

Whereas, the censorship of the motion picture must inevitably lead to its restriction through political power just as would the censorship of the press, and would likewise curtail its development for the great international work above described, as well as take from the people their cherished right to free expressions of thought and deprive the entire world of a full means of education, and

Whereas, the producers of motion pictures are fully responsible for their acts, just as are the newspapers, under the police powers of the States and under various national statutes, therefore

Against Government Competition

Be it resolved, as follows:

First, That it is the sense of this body that the National Government should forthwith discontinue its commercial competition with the motion picture industry by the rental of films for profit, particularly as the industry has fully demonstrated its readiness, willingness and eagerness without compensation to distribute for the Government much more effective than the Government can do, any information which the Government deems advisable to disseminate and likewise for the reason that the distribution of such material by the Government can only be for the purpose of getting the largest number of people to think upon the same subject at the same time and the distribution of such information on a rental basis greatly restricts the extent to which such propaganda is conveyed.

Censorship Un-American

Second, That the doctrine of censorship is un-American and is contrary and dangerous to the fundamental principles upon which our Government was founded and to the conduct of our political institutions for the benefit of the people and therefore should be stamped out wherever it makes its appearance; the motion picture being left to a full and complete responsibility for its acts under the police powers of each community.

In the four days of the convention more than 5,500 of the leading business men of the United States participated, and 232 different industries were represented.

GOVERNMENT TO PERMIT U. S. A. SERIES OF TWO-REEL FEATURES

Leaflet Sent to Exhibitors Giving Details of Pictures Showing Vital War Activities—First to Be Released December 23

from the reviews of the New York papers.

Norma Talmadge and Jack Pickford Said to Have Signed with First National

Norma Talmadge has signed a contract with the First National Exhibitors' Circuit to go into effect when she has finished her present contract with Select, it is reported. Lewis J. Selznick says Miss Talmadge has a contract with his company until Nov. 1, 1919, and he will continue to release Talmadge pictures until that contract expires.

Jack Pickford, who recently was released from the navy, is reported also to be negotiating with the First National.

JOBS FOR FILM MEN WHEN THEY RETURN

Many Companies Will Put in Old Places Employees Who Went to War

With the return of American soldiers and sailors a matter of the near future, the Fox Film Corporation announced this week that all of the 400 of its employees who had entered the service of their country will find their jobs open for them when they return to civil life.

Nearly every department of the William Fox organization throughout the country was affected by voluntary enlistment and the draft.

World Pictures has sent a letter to each of its employees now in service in the army, navy or marines, saying that their former places with the company are being held open for them until they are mustered out of the service and ready to resume work in civilian life.

Over eighty men who at the outbreak of the war were in the employment of the World in various capacities, either at the studio, at the home office or in the branch offices, are now in the army, navy or marines.

H. M. Berman, sales manager of Jewel Productions, who returned a few days ago from an extended trip over the country, reports that Jewel exchange staffs are being greatly expanded to take care of men who are returning from war service. He added further the general statement that business has developed greatly since the first influenza epidemic and the signing of the armistice.

Louise Glaum Company Formed in West

Working in the Thomas H. Ince studios in Culver City is the youngest child in the big film family, the Louise Glaum Company. Miss Glaum thus enters the society of the independents.

Allen Dwan, aided by Art Rosson, will supervise the work of direction.

The first production is said to be Oriental in theme. It is from the pen of Gardner Sullivan, and will have a real Glaum "vamp."

BRADY QUILTS NAT'L ASSOCIATION— MEMBERSHIP BARRED TO EXHIBITOR

**Lack of Quorum Reason for Failure of An Expected
Historic Meeting—Schaefer to Organize
Independent Body**

WILLIAM A. BRADY resigned as president of the National Association of the Motion Picture Industry, and Peter J. Schaefer recommended the withdrawal of the Exhibitors' League of America from the association at a meeting of the association last Tuesday. The reason for this action on the part of two of the big factors of the organization was due to the fact that there was not a quorum present to vote upon the proposed amendments to the by-laws.

Tuesday, Dec. 10, had been selected as the day when the exhibitors were to be admitted into the National Association. The by-laws had been amended in form to make room for the exhibitors, and it was believed that the date would mark one of the great epochs in the history of the industry.

But a roll call revealed the fact that there were not enough members present to constitute a quorum and fifteen minutes after the meeting had been called to order William A. Brady announced his resignation and adjourned the meeting.

Schaefer Withdraws

Peter J. Schaefer, who with Mr. Brady was active at the Chicago convention in restoring harmony to the exhibitor branches of the industry, arose at the meeting and said:

"In view of the fact that the notices went out for a regular meeting to be held here today, and there should have been a quorum here, and there is no reason why there should not be, important matters coming up for discussion; in view, further, of the fact that we cannot take any action, I notify you that I will call my executive committee together and recommend the withdrawal from this association on behalf of the Exhibitors' League of America."

Mr. Brady followed Mr. Schaefer's withdrawal by tendering his resignation as president of the association. Mr. Brady said:

"The president of the association desires to state that for two and a half years he has devoted a very large portion of his time to the interests of this association. He has traveled here, there and everywhere, paying his own expenses, which, during the last two years and a half, have amounted to many thousands of dollars. As the war is over and as he only undertook this position in Boston because he was told it would be unpatriotic for him to stop at that time, he now desires to notify those people who are present here today that he shall communicate with the executive committee of this association and tender his resignation as president at the earliest possible moment."

New Organization Planned

Peter J. Schaefer, upon the adjournment of the meeting, immediately sent telegrams to the exhibitors all over the country, announcing that a representative and independent organization of exhibitors would be formed. Ernest Horstmann

handed Mr. Schaefer a check for \$100 as his subscription to the new exhibitor body.

World Pictures to Issue Weekly

World Pictures has completed all arrangements to enter the field of the animated weeklies. It has perfected an organization to film the important news of the world.

The first issue will be published about January 15. A corps of experienced newspaper men will be in charge of the weekly.

Lunch for Goldfish and Rothafel

Samuel Goldfish, president of Goldwyn Pictures Corporation, and S. M. Rothafel of the Rialto and Rivoli theaters, New York, were in Cleveland last Wednesday. They were tendered a luncheon at the Winton Hotel by the Motion Picture Exhibitors' League of Cleveland. Will Rogers and Anne Pennington, both with the Ziegfeld Follies, were also guests of honor.

Lockwood's Estate \$45,000

Harold Lockwood, Metro film star, who died here Oct. 19, left an estate of only \$45,000. This was shown when his will, executed two days before his death, was filed in the Surrogate's Court.



OHIO SUNDAY MOVE SETTLE CONFLICT OVER NEWS PICTURE

**Organization Formed to Have
Law Amended to Include
Pictures**

Ohio motion picture exhibitors are getting very active in endeavors to have the Sunday baseball law amended so as to include Sunday moving pictures. In order to accomplish this they have organized themselves into a body called the Ohio Screen League. Henry H. Lustig, president of the Motion Picture Exhibitors' League of Cleveland, is president. Fred Desberg, attorney, and interested in the Mall and Alhambra Theaters, Cleveland, is secretary. The league has secured the moral and financial assistance of the N. A. M. P. I. It is hoped that every member will rally to the cause and help to get this vitally important amendment passed during the next session of the Legislature.

Secretary of Agriculture Praises Screen's Great Aid

In the annual report of the Secretary of Agriculture acknowledgment is made of the co-operation and valuable assistance given to the Government by the motion picture industry. Its efforts in placing information and appeals of emergency character concerning food production and conservation and other vitally important subjects before patrons of motion picture theaters was of inestimable value. Government films were shown to nearly 5,000,000 persons. The Secretary also refers to the systematic development of the film work of the department under last year's appropriation, which carried the first definite allotment made for motion pictures in the Department of Agriculture.

Edmonton's New Picture House

Edmonton's newest picture theater, the Allen, opened Dec. 2 with "Hearts of the World." It is the finest house in western Canada, seating 1,100.

Max Allen will be manager of this house as well as the other Allen theater there, the Monarch. Jule and J. J. Allen now control 32 theaters which form a chain across Canada, from Montreal to the Pacific Coast.

Giving you the high sign is Norma Talmadge, in "The Heart of Wetona" (Select)



The French officers will not be able long to resist the appealing look of Edith Day in "A Romance of the Air" (Carlton)

All Wartime Rules Governing Taking of Views in Harbors Now Out of Effect

A conflict that arose in Buffalo over the taking of pictures by Harry C. Spang, News-Strand cameraman, of the boating of the bulkheaded section of the freighter Van Hise, has been straightened out by Washington, according to announcement by United States Attorney Stephen T. Lockwood, to whom representatives of the Shipping Board appealed. The announcement from the capital states that all wartime rules and acts governing the taking of pictures in harbors are now out of effect with the exception of the espionage act, which will remain in effect until final peace is declared. Mr. Lockwood said the official statement he had received coincided with his own view that Mr. Spang had not sought to do anything antagonistic either to the interests of the nation as a whole or the Shipping Board itself.

Ohio Towns Restore Ban— Children Barred from Pictures

Under a new ban issued by the Cincinnati Board of Health closing the public schools of that city, children under sixteen years of age are forbidden to attend motion picture theaters. The same rule is enforced in Newport, Ky., across the river from Cincinnati. Columbus, Ohio, has adopted a similar policy.

Hamilton, Ohio, motion picture theater managers and patrons are protesting against the ban declared as a result of the influenza epidemic in that city. It is claimed that the time has passed for keeping the ban in effect.

The upward trend of the influenza epidemic has caused the closing of the theaters in East Cleveland.

Marion, Ohio, has a novel way of combating the influenza epidemic. All grown-ups are permitted to gather in public places, but children are not permitted to enter theaters or any other large gatherings.

Lesser Has Studio Scheme

Sol Lesser of Cleveland, who owns a distributing office, has a plan to build an enormous motion picture studio in San Francisco.

One reason for this is to supply new atmosphere in pictures. Most of them now are made in the southern part of California and there is a distinct solidarity of scenery as well as a too frequent recurrence of familiar faces, especially in mob scenes.

A studio in San Francisco would supply a new setting and a new crowd. The studio would be large enough to accommodate eight or ten producing companies at the same time. This would greatly reduce the cost of production, as the studios would be leased by the producer only for the time required to make a picture.

The plan has the support of D. W. Griffith and other large producers.

Stay in Pickford Judgment

Mary Pickford, pending appeal from the judgment against her in the suit of Cora C. Wilkening for \$108,974, has been granted a stay by Justice Philbin. Miss Pickford put up a certified check for \$115,000.



"After the War"

(State Rights—Grace Cunard)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Great stuff for now."

SYNOPSIS OF STORY

The story concerns an opera singer who, after the war, has become popular in Parisian society. Then come suspicions concerning her past, and it is learned that she was—during the war—a victim of the German Ambassador's lust. She has a child—this the Ambassador's wife discovers, and she, in a jealous rage, learns of her husband's brutality and kills him. The singer again meets her youthful sweetheart, and she feels she can never marry him because of her child's presence. Then the Ambassador's wife comes again into her life and begs to adopt the nameless child. And so the singer's problem is solved and she is free to marry the man of her choice, who is willing to forget the past.

"Fuss and Feathers"

(Paramount—Enid Bennett)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Bennett delightful." "Pleasing story." "Doing good business."

NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Good
Acting Good
Photography Excellent
Technical Handling Good
Settings Excellent
Quality Good

SYNOPSIS OF STORY

Susie Baldwin is the youthful daughter of Pete Baldwin, who has been so busy getting rich that he never had time to acquire good society manners. So when Susie finally visits the Ledyards, she realizes this and promptly sets about to make both father and herself well mannered as well as rich. Many exciting things happen, but the story ends happily with Susie about to marry the Ledyards' son, who has been employed by her as a dancing and etiquette instructor unknown to his parents.

"String Beans"

(Paramount—Charles Ray)

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Slight story, but well constructed."

SYNOPSIS OF STORY

The hero of this comedy-drama is a young farm hand with a literary turn, who goes to the local newspapers of a country burgh and asks for a job—which he gets. The proprietor, a typical country editor, is fighting the scheme to found a bean cannery and the mayor is in favor of it. A big mass meeting is held and the editor is to contest the movement, but falls ill at the last mo-

The Values—Great, Good, Fair and Poor —Are an Exact Average, the Same Terms Being Used in All Wires to Us

ment. The boy takes his place but gets stuck in the speech and escapes in consternation. Later he prevents the sharper from robbing the mayor, gains the love of the latter's daughter and distinguishes himself. The natives are saved and the swindler is caught. All ends well.

"Branding Broadway"

(Artercraft—William S. Hart)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Hart in one of his best." "Fine mixture of thrills and comedy."

WIRE REPORTS—CENTRAL

Box Office Value.....Great
Exhibitor Comments: "Different type of Hart picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment Excellent
Story Good
Acting Excellent
Photography Good
Technical Handling Good
Settings Good
Quality Excellent

SYNOPSIS OF STORY

Robert Sands, a cowboy, is tied hand and foot and placed in a freight car bound for New York. He reads an advertisement for a guardian for Larry Harrington—a ne'er-do-well son of a millionaire—and applies for the position and is accepted. He is commissioned to get love letters written by Harrington to a counter girl in a restaurant, and finding her, promptly falls in love. He learns she does not want Harrington or his money, and finally admits she prefers cowboys, so the two marry.

"M'lady o' the Beanstalk"

(Pathé—Marie Osborne)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Child stuff does not go well."

SYNOPSIS OF STORY

This little comedy-drama tells the story of two lovers who quarrel. The girl marries another man, who proves unworthy, and she leads a miserable life until, finally, she divorces him. Then, through the influence of her child, he is befriended and finally marries her old sweetheart, who had never forgotten her.

"The Testing of Mildred Vane"

(Metro—May Allison)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Story not strong." "Star good."

SYNOPSIS OF STORY

Before the story opens Matthew Vane has left his wife in Paris in the care of Dr. Hernandez. The wife, to protect herself from Hernandez, is forced to injure his hand to such an extent that his career as a surgeon is ruined. On her death, Hernandez determines to be revenged upon her daughter, Mildred. Letters come to Vane from Paris—love letters from his wife to another man. He is not even certain that Mildred is his daughter. He appeals to Hernandez, who promises to study the girl carefully. To this end Vane is sent away, and Mildred is told to do whatever Hernandez says. His reports to Vane are that Mildred is not his child, but the loyalty of Albert Moreland, her sweetheart, brings protection to her, and unmasks the workings of Hernandez.

"The Strange Woman"

(Fox—Gladys Brockwell)

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Star likable." "Has good supporting cast."

NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Good
Acting Excellent
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

SYNOPSIS OF STORY

Inez de Pierreford had married a brute when very young and had formed her own opinion of men and marriage. So when John Hemingway meets her in Paris and asks her to marry him, she refuses, saying she will live with him, but will not be tied to him by bonds of matrimony. Then he takes her to his home town, in America, where the tongues of gossip begin to wag. But after a heart-to-heart talk with John's mother, Inez sees the light and consents to a wedding ceremony, so all ends well in the drama.

"The Squaw Man"

(Artercraft)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Excellent screen play." "Promises greater popularity than stage production."

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Popular on stage and popular on screen."

SYNOPSIS OF STORY

The drama concerns Jim Wynnegate, a young Englishman who is in love with Diana, wife of Henry, Earl of Kerhill, his cousin. The latter embezzles a trust fund and to save Diana from shame Jim assumes the responsibility of the crime and disappears. He goes to Wyoming, where a short time later he is saved from death by an Indian girl, whom he marries out of gratitude. Thus he becomes known as "the squaw man." Soon a son is born. The Earl of Kerhill is killed, but before his death he exonerates Jim. Diana then goes to Wyoming and persuades Jim to let her take his little son back to England to be educated. Matrich, fearing she may lose her husband and son, commits suicide. Though overcome with grief at the death of the little Indian mother, Jim later finds happiness in the thought of future life with Diana as his wife.

"All the World to Nothing"

(Pathé-American—William Russell)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "A comedy-drama that entertained."

NAT'L BOARD OF REVIEW REPORT

Entertainment Fair
Story Fair
Acting Fair
Photography Good
Technical Handling Fair
Settings Adequate
Moral Effect Wholesome

SYNOPSIS OF STORY

The hero of the comedy is a young man who loses his fortune in a poker game and is forced to become a working man. He disguises himself in order to gain admittance to a certain capitalist and while trying to find the man he gets into a wrong apartment where he overhears the reading of a will whereby Norah Ellis will inherit a fortune if she weds immediately. The hero is discovered, mistaken for a thief, and finally forced to marry the girl—with the provision that he disappear immediately. Later he meets his wife in true person and wins her love.

"Under the Greenwood Tree"

(Paramount—Elsie Ferguson)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Ferguson has a consistently large following."

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Star and new leading man form winning combination."

SYNOPSIS OF STORY

A wealthy English girl, tired of social life, is the heroine of the story. She takes her secretary with her and hires horses and a caravan from some gypsies and sets out to lead the

simple life. One day a wealthy landowner discovers her on his property and she pretends to be a gypsy. Then he decides to "reform" her, and their friendship begins. A real gypsy band captures her and it is only through her new friend's aid that she escapes. Then she nurses him through an illness and finally she confesses her real station in life and the two marry.

"The Dawn of Understanding"

(Vitagraph—Bessie Love)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Bessie Love always liked."

SYNOPSIS OF STORY

Sue, the child wife of Ira Beasley, a rancher, has never known any real pleasure. Her first circus fascinates her, and she falls in love with Jim Wynd, one of the circus people, who seeks refuge at the ranch from the sheriff. Sue hides him in the barn, and when the sheriff comes plies him and her husband with liquor, planning to elope with Jim. The sheriff recovers from his stupor in time to follow her, and Beasley, seeing the sheriff and his wife, shoots the officer. Jim fires at the same time. Both men are accused of murder, but it proves that the sheriff was not killed. Jim is sent to prison for other misdeeds, and the child-woman returns to her drab life, her romance

done, and with only the dreary procession of years left to her.

"Hitting the High Spots"

(Metro—Bert Lytell)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Star and support excellent."

SYNOPSIS OF STORY

Morgan Randolph, president of the Balboa Oil Company, is told by his engineer that it will be impossible to work his Mexican concessions the two additional months required by the contract. It looks as though Randolph would be bankrupt, but Bob Burland, who is in love with Alice Randolph, offers to take the place of the former engineer. He dares Harold Blake, his rival, to go as his assistant. Blake takes the dare, but things grow too hot for him and he escapes to America. Bob sticks it out, gets the concession and returns to America just in time to beat up Blake, who has traduced him and who is about to marry Alice, who believes Bob dead and who is willing to marry Blake to save her father's failing fortunes.

"Vanity Pool"

(Universal—Mary MacLaren)

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Star at her best."

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Star acceptable." "Nothing unusual."

SYNOPSIS OF STORY

This drama concerns Mary, a poor girl, who is befriended by Harper, candidate for governor, and who, unknown to her, is already married. His interest in the girl becomes known to his political enemies and is to be used against him, but his wife hushes up the scandal. Harper, after hearing of a friend's tragic ending, decides to kill himself when Garrett, his best friend, stops him and brings about a reconciliation between Harper and his wife. Then Garrett learns to know Mary, and as the story ends, a romance between the two is developing.

"The Road Through the Dark"

(Select—Clara Kimball Young)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Gripping gypsy play." "Young's acting splendid."

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "One of best spy stories produced."

SYNOPSIS OF STORY

Just before the outbreak of war, Gabrielle Jardee is sent to a small French village to live with her aunt

because her parents disapprove of her infatuation for an American, John Morgan. So she leaves Paris and when the Germans, in passing through her new home, utterly destroy it and murder its women and children, she vows revenge for France. She becomes the mistress of a German general and pretends to aid him, but in reality sends code messages to Paris to John. In the end she kills the general and escapes to Paris, where John assures her of his love, despite her enforced affair with the German.

"The Eagle's Mate"

(Paramount—Mary Pickford)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Pickford drew her usual packed house."

SYNOPSIS OF STORY

This drama of mountain life concerns the romance of Lancer, son of the "eagle" and Anemone, a delicately reared girl. Lancer saves Anemone from the hands of his uncouth cousin and as reward demands that she marry him. She does, but expresses her hatred for him. Lancer then refuses to speak to her, saying the first word of love must come from her. She leaves him, but later, finding she truly loves him, returns to warn him of an approaching attack upon him and helps to beat it off, thus proving herself at last "a true mate for the eagle."

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

All Night, Univ.
Borrowed Clothes, Univ.
Buchanan's Wife, Fox
Craving, The, M. H. Hoffman
Dare Devil, Mut.

Daughter of the Old South, Param.
Eye For Eye, Metro
Fame and Fortune, Fox
Five Thousand an Hour, Metro
Grouch, The, World
Hell Cat, Gold.

Her Great Chance, Select
High Tide, Tri.
Hitting the Trail, World
Hugor, the Mighty, Univ.
Just Sylvia, World
Kaiser's Finish, Warner
Kiss or Kill, Univ.

Man From Mexico, Param.
Man Who Wouldn't Tell, Vita.
Mantle of Charity, Amer.
Mirandy Smiles, Param.
Miss Ambition, Vita.
Morey Isn't Everything, Pathe
My Cousin, Param.

No Children Wanted, Gen. Film
On the Jump, Fox
Perfect Lady, Gold.

Perfect 36, Gold.

Seventeen, Param.
She Devil, Fox

Tell It to the Marines, Fox
Three X Gordon, Hodkinson
Too Fat to Fight, Gold.
Too Many Millions, Param.
Under Four Flags, U. S. Third
Official War Film
Woman Who Gave, Fox
Woman's Weapons, Param.

(East) **Good**—"Myers pleased." "A good story." (Cent) **Good**—"Comedy drama pleased audience."
(East) **Great**—"Chaplin and wife filled theater." (Cent) **Good**—"Mrs. Chaplin attracted husband's clientele."
(West) **Good**—"Popular picture." (South) **Good**—"This is a splendid picture."
(East) **Good**—"Ford is given plenty of opportunity." "Prohibitionists will like story."
(East) **Good**—"Kane as good as can be expected in male attire." "Impossible story." (South) **Good**—"Kane makes good."
(East) **Great**—"Frederick always draws." (Cent) **Good**—"Brilliant acting." "Charming scenery."
(East) **Great**—"Thrilling plot." "Well done by great actress." (Cent) **Great**—"Nazimova supreme."
(East) **Good**—"Replete with frills." (Cent) **Great**—"A fine vehicle for star." (South) **Good**—"Mix at his very best."
(East) **Great**—"Fame of story filled houses." (Cent) **Good**—"Hamilton convincing, otherwise poor cast."
(East) **Good**—"Stars attract." "Story is only passable." (Cent) **Good**—"Good acting." "Fair story."
(East) **Great**—"Farrar packed them in." (Cent) **Great**—"A puller." "Star gives fine performance." (South) **Good**—"Farrar not at her best."
(Cent) **Good**—"Appealing story." "Real characters."
(East) **Good**—"Mestayer good." "Average story."
(East) **Great**—"Blackwell a big favorite." (West) **Good**—"Good picture."
(East) **Good**—"Salisbury building up a clientele." (Cent) **Good**—"Good as average."
(East) **Good**—"Pleasing." "Fast action." (Cent) **Good**—"Amusing." "Full of action."
(East) **Great**—"Met popular demand."
(East) **Good**—"Rawlinson and Jean good." (Cent) **Good**—"Full of action." (South) **Fair**—"Rawlinson good in crook part."
(East) **Great**—"Popularity of star wonderful box-office attraction." "An excellent farce."
(East) **Good**—"Williams and Darmond popular local drawing cards."
(East) **Good**—"Fisher very pleasing." (Cent) **Good**—"Youth and romance always appeal."
(East) **Good**—"Appealing and refreshing." (South) **Good**—"Shows star's versatility effectively."
(Cent) **Good**—"Strong play well done." (West) **Fair**—"Corinne Griffith good, with no support."
(East) **Good**—"A pleasing comedy drama." "A pleasing star."
(East) **Great**—"Caruso proves splendid screen actor." "Remarkable box-office attraction." (Cent) **Great**—"Caruso surprisingly good in double role." (West) **Poor**—"Exhibitor used special advertising." (South) **Great**—"Pulled over by 'Shoulder Arms.'"
(East) **Fair**—"Child stuff not liked in neighborhood."
(Cent) **Great**—"Best star has appeared in." (West) **Great**—"Fine picture, but not timely."
(East) **Great**—"Besides being a great drawing card, Kennedy's acting improves in every picture." (South) **Good**—"Kennedy does best work of her career." "Has human interest but lacks novelty."
(East) **Great**—"Normand in a riot of fun." (Cent) **Good**—"Just the picture for Normand." (South) **Good**—"Clear picture, full of humor."
(East) **Great**—"Star always draws." "Being from famous story added advantage."
(East) **Great**—"A Fox vampire picture with lots of pep." (Cent) **Fair**—"Nothing to rave about." "Not pulling as it ought."
(Cent) **Good**—"Very attractive." (South) **Good**—"Lee children always draw well here."
(Cent) **Good**—"An average picture."
(East) **Great**—"Very funny picture." "McIntyre should become a fine drawing card."
(East) **Great**—"Picture adds to Reid's well deserved popularity." (South) **Good**—"Appeals because it is different."
(East) **Great**—"Too much cannot be said in its favor." "Positive house filler." (Cent) **Great**—"Pulls at heart strings." "Crowds turned away."
(East) **Good**—"An intense drama." (South) **Good**—"Just an average picture."
(East) **Great**—"Ethel Clayton in a domestic play with an everyday moral." (Cent) **Good**—"Story of everyday life which appeals to all." (South) **Good**—"Pleases because of story with new twist."

FROM PRODUCER AND DISTRIBUTOR

PERRET COMPLETES BIG FILM "Stars of Glory" to be Presented on Broadway— Osso to Exploit Picture

ANNOUNCEMENT from the offices of Perret Productions is that Leonce Perret, who has been at work for some months on "Stars of Glory," which features Dolores Cassinelli and E. K. Lincoln, has completed the production and that arrangements for its premier presentation are in progress.

Adolphe Osso, who has been assigned to negotiate the release of the production, and who will handle the exploitation of the contemplated Broadway showing, has already contracted for a prominent electrical display on Broadway advertising "Stars of Glory."

Although there has been no announcement as to the nature of the story of the play, the insertion of

the sub-titles which is all that remains to complete the production, offers some inkling as to the nature of the story. It has to do with a phase of the war that has not heretofore appeared on the screen, and yet is by no means a war film in the strictest sense of the word.

The action is laid in and alternates between France and America during the last stages of the war, and parallels the era of Victory and Peace with an adventure-romance of the sea.

Definite announcement concerning the theater in which the production will be presented on Broadway and the consummation of the releasing arrangements for the film will be made very shortly.

SERIALS THE THING Film Market President Thinks Demand Will Increase

Current interest in motion picture serials indicates that they will command an important place in the programs of exhibitors during the next year.

The Film Market, Inc., has orders from three producers for serial-stories ranging in length from fourteen to twenty episodes of two reels each.

Robert W. Priest, president of The Film Market, Inc., has sent out announcements inviting authors and writers to submit scripts. Liberal prices are offered for the right scenarios.

The three types of stories most desired are a mystery serial, an international detective story, and one which need not be confined to any particular topic or theme, but must be of widespread interest.

Keith and Proctor Houses to Run Houdini Serial

One of the biggest contracts ever made for the exhibition of a serial picture was concluded this week between J. J. Murdock, representing the United Booking Offices, and Harry Houdini and Carey Wilson, on behalf of the Effano Film Exchange, whereby "The Master Mystery," the fifteen episode super-serial starring Houdini, will be shown in sixteen Keith and Proctor houses in New York State. The Effano Film Exchange controls the New York City and State rights.

Slide Co. in Larger Quarters

Owing to the large number of Government contracts awarded to the Greater New York Slide Company larger quarters have become necessary and the company now is occupying the third and fourth floors of 211 West Forty-eighth Street, comprising 10,000 square feet.

"Under Four Flags" Rebooked to Enormous Business

Speaking of box-office value, it would seem that the distinguishing word "great" is scarcely sufficient to rate the evidenced high value of the great war picture "Under Four Flags," presented by the Division of Films of the Committee on Public Information.

No better proof is required than that the picture was shown at both the Rialto and Rivoli Theaters at the same time and the tremendous business enjoyed by each house. If additional proof were required it might be pointed out that Director Rothapfel was forced by public demand to rebook the picture at the Rivoli, playing to more crowded houses for the entire week.

The picture presents a thrilling series of episodes showing the events leading up to the close of the war.

First Two Films of 10-20-30 Series

The launching of the Ten, Twenty, Thirty Series, consisting of twelve special productions at the fixed rental prices of ten, twenty and thirty dollars a day, which was interrupted by the influenza suspensions, is now a fact and the first picture will be released this month.

Julius Steger's attraction, starring Evelyn Nesbit and her son Russell Thaw is first of the set.

Second of the series is "Life's Greatest Problem," a J. Stuart Blackton offering, featuring Mitchell Lewis. Immediate distribution has been arranged for by the Film Clearing House.

Billy West Resumes Production with Bull's Eye

After a prolonged stay in New York caused by a serious attack of influenza, Billy West has started the production of two reelers for the Bull's Eye Film Corporation, a new company formed recently with headquarters at 729 Seventh Avenue.



R. H. COCHRANE
Vice-President of Universal Film
Mfg. Co.

BLACKTON FEATURES Film Clearing House Gets Two for Distribution

J. Stuart Blackton has completed arrangements whereby "Life's Greatest Problem," his new special photoplay starring Mitchell Lewis, pre-released at the Rivoli week of Nov. 3, and "The Littlest Scout," a five part Paula Blackton Country Life story starring little Charles Stuart Blackton, will be exploited by the Independent Sales Corporation and physically distributed through the exchanges of the Film Clearing House, Inc., with which the first named organization is affiliated.

These two features, now ready for release, are the first productions placed with the Film Clearing House for distribution.

BELGIAN FILM FOR STATE ARCHIVES Picture Depicting History of Little Kingdom to Have Unique Honor—Many Obstacles Overcome

EARLY in the present century in Belgium, farseeing persons began the filming of a picture which should show the history of the country from the Revolution of 1830 to 1914 as a record for the Government, and to show the neutrality of Belgium. It is called "Belgium, the Kingdom of Grief."

The work was well under way when the war clouds began to gather. No effort was spared to make the scenes authentic and realistic, which was not a difficult task, as the streets, parks, palaces and other buildings were little changed, thus enabling them to stage the scenes on the exact spots where events occurred in 1830.

One important event followed another until it seemed almost impossible to end the picture, so it was officially declared finished and the assembling of the scenes began. It was learned the original negative of the early historical part had been confiscated by the Germans. A print had been sent to Paris and later was

MANY FEATURES ON NEW PATHÉ LIST

Eight Months Schedule Includes Fine Offerings by Famous Stars

"Our eight months releasing schedule of Pathé features, cards of which were sent to all exhibitors, has been productive of most satisfactory results," announces Paul Brunet, vice-president and general manager of Pathé Exchange, Inc.

"The attractions embrace the Extra Selected Star Photoplays, the Pathé Program Features and the Pathé Special Features; the period covered is from Dec. 1, 1918, to July 31, 1919.

"They comprise under the Extra Selected classification the following: Four features starring Fannie Ward, three starring Frank Keenan, one starring Bessie Love, and one starring Bryant Washburn.

"The Pathé Program Features are: Five starring Baby Marie Osborne, two starring Hélène Chadwick, and one starring Henri Krauss.

"The specials thus far are 'Infatuation,' starring Gaby Deslys, and 'Common Clay,' with Fannie Ward."

Maxwell's "Married Virgin" Plot Arouses Curiosity

Since the announcement of the Maxwell production release of "The Married Virgin," which will be at all General Film Company exchanges in a few days, considerable curiosity has been shown. Inquiries have come to the General Film Company exchanges regarding the nature of the film, many rather wild guesses being made as to the nature of the plot.

McClure Signs Gompers in Picture Based on Career

Frederick L. Collins, president of McClure Productions, Inc., who will soon release a film based on the life of Col. Theodore Roosevelt, announces that Samuel Gompers, president of the American Federation of Labor, has signed a contract with McClure Company to appear in a motion picture based on his career and on the loyalty and helpfulness of American labor to the cause of democracy through the world war.

Material for the scenario of the Gompers picture is being gathered by the McClure editorial staff.

(Prod. & Dist. cont. on p. 922)

TELLS ABOUT THE PEOPLE OF THE SCREEN

Edited by E. A. BARRYMORE

SUNSHINE STUDIO CUFF-NOTES

"I thought you said *comedies*!" I exclaimed to my guide when that bunch of caged lions on the right of the entrance began to growl.

"Sure, *comedies*! Lions are funny—sometimes!" explained my guide.

"Well, I never read anything in books of humor about lions, nor anything in books about lions concerning humor, still—"

"Well, we make 'em be funny whether they want to or not!"

It was an awfully solemn voice said that, and I looked 'round to see Henry Lehrman, who, being a sad looking man I knew at once must be a comedian.

You might think it was a zoo out there, because pretty soon we came on Charlie the elephant, who, not being engaged in being funny at the moment, was knocking over a set according to orders. And next there was Joe the baboon, and he of course really was funny, just couldn't help being—nature made him that way.

And oh, yes, of course the actors! Two of 'em were wrinkling away over a problem in the mathematics of humor.

They called on Mr. Lehrman: "Hey, there; I think it would get a bigger laugh if the hose busted in at the window after I fall over the cat. We'll touch up the cat with water first." But nobody smiled. Working up a gag is the saddest thing in the world, you know.

"Now I think it will get a laugh," suggested Mr. Lehrman, addressing an actor, "if you meet a lion in that big pipe over there."

And just then I fancied a passing lion looked scared.



BRADLEY BARKER

Appearing in "Stars of Glory" (Perret Productions)

Three Mishaps, Then Picture "Sick Bed" for Her

How'd you like to be a motion picture actress, suffer three mishaps during one production which confined you to bed, and then return to the studio to learn that your "next scene" was a hospital scene?

That was the experience of Ann May, in "The Family Honor," a Frank C. Keeney feature production. Miss May, who is only in her teens, was asked to drop seventy-five feet from an "inn window" at Edgewood, and she accomplished it, but fainted upon being taken unscathed from the net.

Miss May's first scene after returning to the studio, was a hospital scene, for in the story the Vivandiere is supposed to be so upset by her adventures that the medicos get her! The final scenes completed, Miss May has gone to her home in Cincinnati for rest and recuperation.

Bessie's Fad Died Quickly

Bessie Love set a new style in novelty feminine dressing, which went out of fashion as rapidly as it came in. It consisted in wearing one earring made from a diamond studded honor pin presented to her when she graduated from the Los Angeles High School. One day was enough, for after being stopped a hundred times by strangers as well as friends and being informed that she had "lost one of her earrings" Miss Love decided the style was too "advanced" and abandoned it.

Keenan in Los Angeles

Frank Keenan arrived in Los Angeles Tuesday via the Santa Fe, and was met at the train by Robert Brunton, manager of the Brunton Studios. Mr. Keenan will work there under his new Pathé contract.



Sylvia Breamer, featured in "The Common Cause" (Vitagraph)

Valda Valkyrien Refused to Be Shot

It was one of the first pictures that Valda Valkyrien took part in, shortly after her arrival in America. Her piquant English had been taught in the schools of Copenhagen and consequently embraced none of the so expressive slang expressions indulged in by Americans. All went well until after the rehearsal of a scene the director called, "One, two—shoot!" A startled, protesting shriek halted the click of the camera and it took the efforts of the entire company to assure Valkyrien that nothing more drastic than the taking of the scene was going to happen to her.

Madlaine Traverse's Sandstorm Experience

Madlaine Traverse, Fox star, had a lively time on the day following Thanksgiving, when, driving from Riverside to Los Angeles with two women companions she and her car became engulfed in a California sandstorm from the desert skirting Riverside. The car skidded several times, and once ran into a telegraph pole, but she came through to Los Angeles in safety, though nearly blinded with dust.

Julian Adopts Girl Orphan

It has come to light that Julian Eltinge is to adopt a Belgian orphan. That is, he's going to adopt a particular little girl if she is willing.

It all came about through a little Belgian who is now being cared for in Brighton, England, and who signs herself discreetly "E. Galler," in letters to the actor. Mr. Eltinge wrote the child, expressing the decorous desire to be her godfather, and delicately leaving it to her whether it would be "proper" to assume such relationship.

Whether the little girl remains a long-distance adoptee is yet to be seen. Asked if he should bring the child to this country, Mr. Eltinge thought he would if the exigencies of her education and welfare required it.

Walthalls Like the Ranch

Henry Walthall and his bride, Mary Charleson, are in Los Angeles. They stopped en route at his Arizona ranch, where Henry is raising horses and cattle as well as chickens and geese. They have rented an apartment in Hollywood, but take every opportunity to dash home to the ranch and spend a few days. Walthall is at work at the National Film Corporation's studio.

Bert Lytell Out of Army

Bert Lytell, who entered an officers' training school at Waco, Texas, about a fortnight ago, has been honorably discharged from the army following the armistice. He will rusticate for about three weeks at his ranch in Napa, Cal., after which he will commence work on a new picture.

Pretty But Wise Irene

Irene Tams, the beautiful leading lady and author of "Entanglement," has a propensity for coining pretty speeches. When asked recently why she went upon the stage she said:

"Ambition to win the plaudits of the public; to lead the life erroneously conceived to be spent in the lap of luxury; to satisfy the cravings of an artistic temperament; to verify the prophecies of the amateur stage, and last but not least, to earn a livelihood at a congenial occupation."

Miss Tams expects to organize her own company soon to produce pictures in which she will be featured.

Dorothy Phillips in Town With New Picture

Dorothy Phillips is in New York, accompanied by her husband-director, Allen Holubar. They brought the new war film just completed by them, which is to have a New York showing at an early date. The story, "The Mother Heart," deals with the human side of war as reflected in the home and family. The pair expect to see the New York premiere of the feature, which is a ten-reeler.

Miss Phillips before returning to Los Angeles will visit her old home in Baltimore.

Lieut. Metcalfe Mustered Out

Lieut. Earl Metcalfe has been honorably mustered out of service after one year in France with the Rainbow Division. Undoubtedly he will shortly be seen again on the screen. Lieutenant Metcalfe's last appearance was as a co-star with Zena Keefe in a newspaper serial released by Mutual.

(Little Trips on page 925)



The latest photograph of Lila Lee, the petite Paramount star

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THE PALE MOON

A Love Story with a Mystery to Be Solved

SOUR GRAPES

Two Reel Gibson Slapstick—"Nuff Sed"

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BERT GIBSON PRODUCTIONS

KNICKERBOCKER THEATRE BUILDING
NEW YORK CITY

AMERICAN
FLYING A
PICTURES

The Enlisted Actor and the Soldier Show

(Continued from page 897)

all that it means to young America in and out of the theater.

And now we have "Good Luck, Sam," staged and acted by the boys of the permanent garrison at Camp Merritt. They are raising money for a social hut where mother and sister and "the peach" can find a place to sit down when they come visiting or searching for their dainty Willie who was (or roughneck, fighting Bill who is), their chiefest concern.

And this "Sam" show, too, has its feature that stands out and makes it distinctive and different from the others. This is the Isadora Duncan ballet.

And not for the reason you may imagine, either. It isn't a riotous Dooley family burlesque, though the seven lads who dance it trained for its undulating graces by driving a flock of army motor trucks. They dance the nature ballets "straight," or as straight as they can, and the amazing result is that by the very grace of their awkwardness they command attention.

Funny, to be sure; howlingly so at times. Nothing, for instance, is more hilariously amusing than to see a husky, muscle-ribbed, thick-skinned youth of 160 pounds avoirdupois endeavoring skittishly to side-kick his left foot in such fashion that by glancing back over his left shoulder he can see the accumulated dust on the soles of his feet. But the effect of the ballet as a whole is, as said, to excite amazed wonder that these huskies, professionals though many of them are, have so wonderfully caught the spirit of the thing they are travestying and are able so effectively to project it.

I shall always be grateful to the soldier shows for some of the best evenings in the theater the war-time seasons have offered, and for that reason I want to give the soldier-actors credit for what they have done as representatives of their profession.

BIRTHS

BRONSON—At Los Angeles Nov. 24, to Percy Bronson and his wife (Winnie Baldwin) a nine-pound girl, the third female child to be born to the couple. They are well known in musical comedy and vaudeville.

COOK—A daughter was born to Mr. and Mrs. Charles Emerson Cook, Nov. 28. Mrs. Cook is Gladys Hanson, the actress.

WILSON—A son was born to Mr. and Mrs. Francis Wilson on Nov. 26. Mrs. Wilson was formerly a member of Mr. Wilson's company in "The Bachelor's Baby."

MARRIAGES

GIBSON—CONNELL—Regina Connelli and William L. Gibson, who are appearing in "Their Honeymoon" at the Palace Theater, were married in Philadelphia last week, where the playlet was having its tryout, by the Rev. Francis Malone. Both have been in Broadway productions.

MCNAUL—HARTMAN—Regan Hughston McNaul, known to the profession as Regan Hughston, was married Saturday, Nov. 30, to Mrs. Maribel Hartman of Columbus, O. The ceremony was performed at the parsonage of Rev. Maurice E. Wilson of Dayton, where Mr. Hughston was appearing in "The Best Sellers" at the Keith Theater. Mrs. Hughston was appearing with Hermine Shone and company in "The Best Sellers" at the Keith Theater. Mrs. Hartman is the daughter of Dr. S. B. Hartman, the Peruna manufacturer and millionaire, and is the proprietor of the Hartman Theater and of the Hartman Hotel at Columbus. She was associated with Marie Tempest in the presentation of the one-act playlet, "Rosalind."

DEATHS

BERLA—Emil Berla, foremost German comedian resident in America, who was long identified with the Irving Place Theater, died of a complication of diseases at his home in West Twenty-seventh street, on Dec. 1.

Red Cross Freely Booked

Heavier booking of the American Red Cross films is reported each week by General Film Company exchanges, through which the Bureau of Pictures secures its distribution. A sample set of bookings obtained in two days is that from the Wilkes-Barre exchange, J. R. Lynch, manager. Among them are theaters in Wilkes-Barre, Shenandoah, Scranton, Hazleton, Plymouth, Mahanoy City and Pottsville. Each of these houses engaged a series of nine subjects, and most of them are to be used at the rate of two changes each week.

World Distributes "Better Ole"

The producers of the picture version of "The Better 'Ole" have decided that the distribution facilities of World Pictures are such that their production can be handled by that concern to the best advantage, and consequently World will distribute it. The story, originated by the remark of one soldier to another and elaborated by Bruce Bairnsfather, has had a great vogue on the stage both here and abroad, and is now at the Cort with Mr. and Mrs. Coburn. There are seven reels, a goodly part of which contains material for laughter.

Story Most Important

Bert Gibson, producing director, who has headquarters at the Metropolitan Opera House Studios, says there never was so great a demand by film producers for high class scenario material. Timely subjects are being eagerly sought for. The picture people are searching the market for good stories which can be produced in the manner at present demanded by moving picture patrons. The public is becoming educated to what constitutes an adequate screen story. Therefore producers are on the lookout for good stories. Mr. Gibson will collaborate on scenarios, furnish casts or put "the punch" in a picture where needed.

DEATHS

DREW—Josephine Baker Drew, wife of John Drew, the actor, died last Thursday in her apartment at the Hotel Algonquin, after an illness of a year, of a complication of diseases. The interment was in Philadelphia, where Mrs. Drew lived before her marriage in 1885. She was a daughter of John Louis Baker, an actor and old friend of the Drews. Besides her husband Mrs. Drew is survived by her daughter, Mrs. Louise Devereaux.

FLOURNOY—Al G. Flournoy, at one time well known as manager of Sullivan-Considine houses east and west, died of influenza in Duluth, Minn., on Dec. 4 and was buried in St. Paul Dec. 7. Of late years he had been general sales manager of the Virginia and Rainy Lake Lumber Company in Minnesota. He is survived by his wife and three brothers.

HOFFMAN—Robert Bruce, uncle of Harriette Weems, died on Nov. 22. His body was cremated at Fresh Pond, N. Y.

NAUGLE—Harry D. Naugle, Western division manager of the Vitagraph distributing organization and one of the most prominent young men in the film industry, died of influenza at Omaha, Neb., on Nov. 23. He was ill only three days. He was 29 years old. He is survived by his father, mother and a sister.

POWERS—Arthur A. Powers died last week in Winston-Salem, N. C. He was well known as a theatrical manager and the organizer of the Showmen's League of America, and was in advance of Fred V. Bowers' "I'm So Happy" Company. Mr. Powers was a member of the Elks and a Shriner, and was 42 years old. He leaves a widow. Interment was in New York.

WILSON—Napoleon Wilson died at his home in Colorado Springs, Colo., Nov. 29, aged 85 years. He was the father of Don E. Wilson, for many years connected with the Carl Hagenbeck-Wallace Circus, and of Minnie Louise Ferguson, a well known stock actress.

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WHERE'LL WE EAT TONIGHT

Reisenweber's

A special dinner de luxe will be served at the Reisenweber restaurant on New Year's Eve, which will cost from \$2 to \$7, according to the floor on which the diner wishes to celebrate. The main restaurant, "Paradise," and the "Four Hundred Club" each will have its own special attractions. On New Year's afternoon there will be a revue dedicated to the younger set.

Murray's

Scientific food is the basis of the excellent patronage which is being awarded Murray's Roman Gardens in West Forty-second Street, near Broadway, and the results have been obtained by frequent conferences among the heads of departments, with M. H. Cox, vice-president of the company, and Mortimer M. Kelly.

Healy's

New stars will be added to the Victory Revue in the Golden Glades for New Year. In the Camp of the Allies there will be a special show. Reservations are now being taken for tables in both. At Healy's Sunken Gardens, Ninety-fifth Street and Broadway, there will be a special New Year's celebration.

Moulin Rouge

The success of Mildred Holliday in "The Revue Intime" at the Moulin Rouge has been such as to induce the management to sign the clever dancing star for the remainder of the run of the piece.

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Bustanoby's

Perhaps it is a long way from Joan D'Arc to Jacques Bustanoby, but for the purposes of illustration, we have with us again our old friend Jacques, whose career in and out of Broadway is worthy of note, and we find him now rising with a new enterprise on Forty-seventh Street. He has lavishly decorated his new establishment just east of Broadway, and the opening, which occurred Thursday evening, will live as a delightful memory in the minds of those who were present.

Pre-Catelan

The Pre-Catelan Restaurant, conducted by William H. Barnes, produced its new annual winter review on Tuesday night.

Restaurant Rambles

Earl Fuller, the popular band leader, announces that he will present Charles F. Strickland and his entertainers in the Futurist Ball Room at Rector's, beginning Dec. 9.

It is rumored that Maurice, the dancer, has been engaged to dance at the Murrays Club in London.

A. B. Conkwright, better known as "Conky," dancer and motion picture actor, announces that he is going back to ballroom dancing.

The Kentucky Serenaders appear nightly at the Hotel de France. There is also a concert during dinner and dancing. Ferdinand Delenne, the manager, has spared no efforts to put up a real French table d'hôte dinner.

Giolito's is noted for its Italian dinners.

STEIN'S
FOR THE STAGE & SO THE BOUDOIR
MAKE-UP

THE BROADWAY TIME TABLE
FOR WEEK ENDING DECEMBER 21

Theater		Date of Production	No. of Times
Astor	Little Simplicity (Shubert)	Nov. 4	57
Belasco	Tiger, Tiger (Belasco)	Nov. 12	48
Belmont	The Little Brother (Hast)	Nov. 25	33
Bijou	Sleeping Partners (Williams)	Oct. 5	91
Booth	Be Calm, Camilla (Hopkins)	Oct. 31	61
Broadhurst	Ladies First (Fraser)	Oct. 24	66
Casino	Sometime (Hammerstein)	Oct. 4	92
Central	Forever After (Brady)	Sept. 9	121
Geo. M. Cohan	By Pigeon Post (Ziegfeld)	Nov. 25	33
Cohan & Harris	Three Faces East (Cohan & Harris)	Aug. 13	144
Comedy	A Place in the Sun (Shubert)	Nov. 28	28
Cort	The Better 'Ole (Coburn)	Oct. 19	73
Criterion	Three Wise Fools (Smith and Golden)	Oct. 31	61
Eldridge	Under Orders (Woods)	Aug. 20	136
Empire	The Saving Grace (Frohman)	Sept. 30	107
44th Street	Robert B. Mantell Repertory (Mantell)	Nov. 4	57
48th Street	The Big Chance (Woods)	Oct. 28	67
French	French Players (Copau)	Oct. 14	81
Fulton	The Riddle: Woman (Mooser)	Oct. 23	70
Gaiety	Lightnin' (Smith and Golden)	Aug. 26	138
Globe	The Canary (Dillingham)	Nov. 4	57
Hippodrome	Everything (Dillingham)	Aug. 22	189
Hudson	Friendly Enemies (Woods)	July 22	177
Liberty	Glorianna (Cort)	Oct. 28	65
Longacre	Nothing But Lies (Anderson and Weber)	Oct. 8	88
Lyceum	Daddies (Belasco)	Sept. 5	118
Maxine Elliott's	The Unknown Purple (West)	Sept. 14	114
Miller's	Tea For Three (Selwyn)	Sept. 19	107
Morosco	Daddy Long Legs (Miller)	Nov. 16	42
New Amsterdam	Remnant (Cook)	Nov. 19	40
Playhouse	The Girl Behind the Gun (H. and E.)	Sept. 16	113
Plymouth	Home Again (Brady)	Nov. 11	51
Princess	Redemption (Hopkins)	Oct. 3	73
Republie	Oh, M'Dear	Nov. 27	30
SELWYN	Roads to Destiny (Woods)	Nov. 27	30
Shubert	The Crowded Hour	Nov. 22	36
39th Street	The Betrothal (Ames)	Nov. 14	44
Winter Garden	Betty at Bay	Dec. 2	24
	Sinbad (Shubert)	Sept. 2	136



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**THE MARKET PLACE
IS ON
THE NEXT PAGE**

LITTLE TRIPS TO THE STUDIOS By "Barry"

At the Fox-Eclair Studio we find Kenean Buel directing Evelyn Nesbit. The scene is in a sculptor's studio in the Washington Square section of New York. John Kellette, the assistant director, was quite proud of some of the "types" whose services he has secured for this picture.

We meet several sculptors, artists and literary folks from Greenwich Village, all personal friends of Kellette, among them Bobby Edwards, who is to be found at the Black Cat, Greenwich Village Inn, or the Golden Eagle most any evening playing his ukelele and singing original songs.

Bobby is a painter. As Hugh D'Arcy would say, "Not one who daubs on bricks and wood, but an artist." Wat Williams, Ellen Coughlin and Etta Ridden are all natives of "the village."

A. B. Conkwright, one of the literary lights, publisher of "The White Way," is present.

We look around for Sonia, the Cigarette Girl, and Tiny Tim with his Inspiration Candy, but they are nowhere to be found. The cast includes many names well known on the screen—Clifford Bruce, leading man; Gareth Hughes, juvenile lead; William H. Tooker, heavy role; Ann Luther, ingenue, and Frank Goldsmith.

We find Corinne Harris, of Broadway fame, making her debut in pictures.

The word "Rotten" on the slate means that Joe Ruttenberg is the cameraman.

Mr. Kellette whispered that Joe is not rotten, but one of the best.

At the Paragon-Famous Players studio John Emerson is directing Ernest Truex and Louise Huff in a picture to be called "When the Boys Come Home." Miss Huff's contract with World expired a few days ago and she is now a Famous Player. Literally she has been one for some time.

Louise presented us to Ernest Truex. We have often laughed at his comedy both on stage and screen, and wondered if he was naturally funny. We had no more than shaken hands with him when he gave us the best laugh we have had in some time. Truex is really funny!

One of our party asked Miss Huff why she is so much more beautiful off the stage than on the screen. She said: "It's the lights. If I were organizing my own company I would be as careful in selecting my cameraman as I would be in selecting my director. How often we see an actress look very beautiful for an instant, only to look almost hideous a moment later! It's all in the lights."

Buster Blackton Gets Lots of Mail

In a letter J. Stuart Blackton has just received from his son Buster, who is with the Fifty ninth Artillery Corps "over there," the young man tells that he and his trusty steed (a motorcycle) had been discharged from hospital after a smashup. A wrenched knee, a bad wrist and an abundance of bruises were his share of the accident's results.

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